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Musical Courier

World Authority on Music Since 1880

CHARLOTTE BOERNER
Soprano

As Henriette Strauss, Feminine Lead in The Waltz King at Los Angeles Philharmonic Auditorium

SEPTEMBER, 1944
20 Cents

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CONTINENTAL RECORDS

STEINWAY PIANO

MUSICAL COURIER

Whole No. 3096 NEW YORK, SEPTEMBER, 1944 Vol. CXXX—No. 3

Early Bookings Foretell 1944-5 Boom in Concerts

A music season of increased scope lies in the offing, according to reports from leading management chains received in the early days of August. A 25 per cent increase over bookings in the corresponding period last year for New York recital halls was reported by Elizabeth Mathews, director of the recital department of Columbia Concerts, Inc., who prophesies that 1944-5 will be "the biggest season in 15 years." New York recitals scheduled by her firm already amount to 87, with 23 debuts listed for Town Hall alone.

From the National Concert and Artists Corporation, as August opened, came a report that it has already booked 54 recitals for New York, with 15 of these in Carnegie Hall, the rest in Town Hall. This management corporation indicated that the season would equal or surpass its 63 New York recitals of last year.

A Pianists' Season

There will be more concerts by pianists next season than ever before, according to Arthur Judson, president of Columbia Concerts, who announced that this organization alone will book 18 soloists and two piano duos for more than 500 concerts. Over 300 of these engagements will be in cities and towns which have Community Concert Associations.

"Pianists being booked by Columbia Concerts in addition to those already named, include Jorge Bolet, Rudolf Firkusny, Dalies Frantz, Sascha Gorodnitzki, Walter Hautzig, Ernest Hutcheson, Eugene Istomin, Sgt. Eugene List, Mieczyslaw Munz, Theodore Paxson, Marisa Regules, J. M. Sanroma, Zadel Skolovsky, Hilde Somer, and Reginald Stewart.

"It is particularly fitting that the Rachmaninoff Memorial Award should have been created at this time," said Mr. Judson, "for today there is a finer group of young pianistic talents with every promise of emulating the great Rachmaninoff in whose memory they will receive help, than ever before. As our contribution to the furtherance of good music in America, my colleague, Marks Levine of NCAC, and I plan to render every service possible in the management of the tour for the winner of the award."

Singers and instrumentalists under the management of Columbia Concerts alone will give more than 2,200 concerts in the coming season in large and small communities off the beaten track. Among leading artists who will appear before Community Concert associations throughout the country next season will be the singers Pons, Sayao, Bampton, Jepson, Maynor, Traubel, Stevens, Steber, Milanov, Castagna, Eddy, Kullman, Warren, Gorin and Crooks; pianists Casadesus, Serkin, Kapell, Bartlett and Robertson, and Morley and Gearhart; violinists Heifetz, Menuhin, Spalding and Francescatti; 'cellist Piatigorsky and violist Primrose.

Germany Closes All Theatres

Dr. Joseph Goebbels, as head of German war mobilization, issued a decree ordering the closing down by Sept. 1 of all theatres, music halls, cabarets, circuses, drama academies, orchestras and colleges of music. A statement issued by enemy radio sources said that "the German people must temporarily let their cultural life drop," because of the need for mobilizing all men and women for the war.

Report Strauss under House Arrest

Richard Strauss has been placed under "house arrest" somewhere in Austria by the Nazi authorities, according to a report received at the German frontier by travellers from Vienna, the Associated Press announced on Aug. 15. The report, it added, could not be confirmed, but it was known that a number of the composer's public appearances had recently been cancelled. Strauss had previously been reported in Switzerland.

Menuhin in England

LONDON.—Yehudi Menuhin was heard by 2,000 American servicemen in Salisbury Cathedral on Sept. 8.

Warren Injured in Rio

Leonard Warren, American baritone, fractured his ankle while singing at the Rio de Janeiro Opera on Sept. 7, United Press reports.

MAJOR FREDERICK C. SCHANG, JR.

Schang Resumes Columbia Concerts Post

Frederick C. Schang, Jr., for the past twenty-six months a Major in the United States Army Air Forces, has recently returned to his peace-time position as a vice-president of Columbia Concerts, Inc., owing to the completion of the domestic training program in which he was engaged and the large surplus of Army officers. He will take over the supervision of the booking and promotion of artists of the Metropolitan Musical Bureau.

During the course of his Army career, Major Schang saw service in many posts and Headquarters' Commands of the Army Air Forces, his last post being with the Headquarters of the First Air Force at Mitchell Field, N. Y.

Toscanini to Revisit Italy

Arturo Toscanini, it is reported, will visit Italy in the coming spring. He is remaining in New York until the conclusion of his season with the NBC Symphony Orchestra. Whether he will appear in concerts for the Allied troops and civilians of freed areas in Italy has not been announced, but it is considered likely.

Worcester Music Festival Will Mark 85th Year

WORCESTER, MASS.—Five concerts are scheduled for the 85th year of the Worcester Festival, which resumes after a year's interim when only a memorial concert was given for Albert Stoessel. Opening Oct. 9 and extending to Oct. 14, the series presents the Philadelphia Orchestra, with Eugene Ormandy conducting for the first time at these festivals.

The Worcester Festival Chorus, conducted by Walter Howe, as usual forms the backbone of the programs, and noted artists will assist.

Eleanor Steber, Metropolitan soprano, is soloist on Monday night with the orchestra in a Viennese program. Erica Morini, violinist, appears in the Brahms Concerto at the Tuesday concert. The orchestra will play works of Brahms and Wagner, and the chorus will sing a cappella numbers, including Randall Thompson's Alleluia, repeated by request.

Composers night, on Thursday, presents scenes from Elgar's Saga of King Olaf, heard in its entirety here in 1925, with soprano, tenor and baritone soloists; as well as the Gloria chorus from Bach's B minor Mass, and Harl McDonald's Concerto for Two Pianos and Orchestra, played by Luboshutz and Nemenoff under Ormandy's baton.

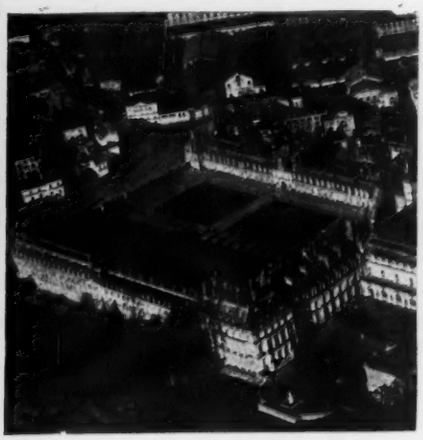
Artists' Night, on Friday, presents Rose Bampton, soprano, and Alexander Kipnis, bass, both of the Metropolitan, assisted by the chorus and orchestra. The program includes Harold Darke's choral work, Ring Out, Ye Crystal Spheres, which Mr. Stoessel had selected for this festival, as well as orchestral works by Ravel, Strauss and Prokofieff.

Saturday morning's concert for young people offers Saul Caston, associate conductor, as commentator on, and leader of orchestral works by Glinka, Tchaikovsky, Handel-Harty and Sibelius. On that evening the finale to the festival presents William Kapell as soloist in Rachmaninoff's Second Piano Concerto, and the orchestra under Ormandy in Kabalevsky's Colas Breugnon Overture and Tchaikovsky's Fifth Symphony.

Mr. Howe this year has assumed his new post as Musical Director of the Festival as successor to Mr. Stoessel.

FRENCH MUSIC CENTRES LIBERATED!

At left and right, the Palace of Fontainebleau, former seat of the American Conservatory. At centre, a scene on the Ile de la Cite, the heart of Paris, with Notre Dame at rear. The carillon of the Cathedral and many other church bells rang as French armored columns entered the city.



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Sixty-Fifth Year
September, 1944

1915–1945: *PROGRESS OR DECLINE?*

HOW WORLD WARS HAVE CONFOUNDED THE TONAL PROPHETS

Music History of Last 30 Years Has Reversed Many Predictions

By

ALFRED FRANKENSTEIN

Musical prophecies have a way of reading strangely a quarter century after they were written, for the simple fact is that the living stream of composition shows a disconcerting habit of flowing in other channels than those which the seers of any day have prepared for it. Every period has a new way of interpreting the values of the preceding ones, and it is extremely possible that the credos of today may also be confounded by Time.

In 1915, Carl Van Vechten's first book, Music After the Great War appeared. This slender volume derived its title from the first of its essays, a remarkably daring and at times remarkably perceptive prediction of "the shape of things to come." The Great War became the World War; the World War was followed by the peace—or truce—of Versailles, and now, a quarter century after, the second World War is upon us. A retrospective study of this and other examples of contemporary prophecy in the light of what actually happened to music in the 25 year interlude between the wars may be of interest, especially as to the future.

"Modernism" of Yesterday

Music After the Great War consists of seven essays, only one of which—Massenet and Women—is likely to seem hopelessly dated at the present time. Music for Museums is a protest against the conservatism of New York concert programs. The Secret of the Russian Ballet discusses esthetic questions that are still very much alive, as does the paper called Igor Stravinsky, a New Composer. Stage Decoration As a Fine Art also deals with issues that are by no means dormant, and the essay supplementary to this, Adolphe Appia and Gordon Craig, still bears significant overtones, even though the work of Appia and Craig themselves does not.

But it is the first paper that is of greatest importance in the collection. It begins by citing the opinion of Leo Stein that Cubism, Futurism and similar movements in the visual arts would be finished by the Great War, that Renoir and Cézanne were the last of the great painters, and that future progress would necessitate a clearing away of the aberrant modernist rubbish of that time and a return to the principles of the Impressionists and their great successor.

Van Vechten, disagreeing with this attitude, points to its parallel in the field of music—the attitude that "the steady line of progression from Bach, through Beethoven and Brahms, has broken off somewhere. The exact point of departure is not agreed upon. Some say that music as an art ended with Richard Wagner's death. There are only a few, however, who do not include Brahms and Tchaikovsky in the list of those graced with the crown of genius. There are many who are generous enough to believe that Richard Strauss and Claude Debussy have carried on the divine torch. But there are only a few discerning enough to perceive that Stravinsky and Schönberg have only gone a step further than the so-called impressionists in music."

Saw Disharmony Growing

The author goes on to defend this last proposition with familiar arguments: "Each new composer . . . has progressed a step further in his use of harmony . . . In time harmony is exhausted, but there is still the pursuit of disharmony to be made . . . The newer composers have almost founded a school of disharmony . . . Music after the Great War will be 'newer' (I mean, of course, more primitive) than it was in the last days of July, 1914. There will be plenty of disharmonies, foreshadowed by Schönberg and Stravinsky, let loose on our ears, but in spite of the protests of Mr. Runciman, I submit that these disharmonies are a steady progression from Wagner, and not a freakish whim of an abnormal devil. I do not predict a return to Mozart as one result of this war."

The idea embodied in that last sentence must have seemed like an outlandish jest in 1915, but in 1916 Serge Prokofieff (whose name is not mentioned by Van Vechten) composed his Classical Symphony and raised a standard emblazoned "Back to Mozart." Within a few years flags reading "Back to Bach," "Back to Palestrina," back to this, that and the other, were flying all over the world, and only Schönberg remained relentlessly dedicated to the "pursuit of disharmony." (Even he would seem, at long last, to have relaxed somewhat in this respect, to judge from his recent Piano Concerto.) To be sure, these "returns" did not involve a rigid reinstatement of old period styles, but they did bring about, or rather were symptomatic of, an increasing emphasis upon "harmony" versus "disharmony." The neo-classicism of the 1920's, which to Van Vechten was an utterly inconceivable phenomenon, was the most important development in music immediately after the Great War; it remains equally important today, and it has bred a widespread neo-romanticism in its wake.

Causes of Neo-Classicism

The causes of that neo-classicism are many and complex. One of them was the rediscovery of the French classics—Couperin, Lully, Rameau—as a result of a nationalistic spirit created in France by the war itself. Complete editions of these 17th and 18th Century composers were published in Paris for the first time during the war years, and many new works were written in homage to them. The most important of these new works were the three Sonatas of Debussy, which were attacked as "mannered, cold and uninspired" when they first appeared. Actually Debussy was one step ahead of his critics and disappointed them only because he had given them something different from what they had come to expect of him. It is by no means insignificant that these Sonatas are being performed more frequently today than ever before, and that all of them have been recorded in the last five years.

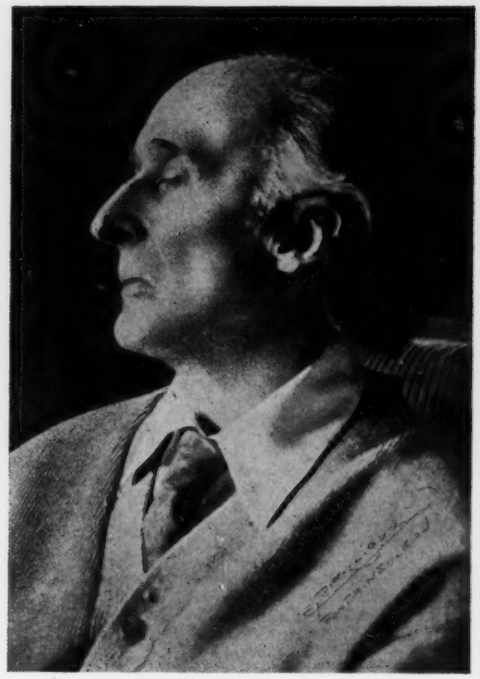
Another cause of the neo-classicism of the 1920's was a violent reaction away from the elephantiasis observable in such works as the later symphonies of Gustav Mahler, the Homerische Welt of Bungert (which attempted to out-Wagner Wagner with a cycle of five operas on the Iliad and the Odyssey) and similar productions. Still another was a reaction away from the quiet vagueness of impressionism and the noisy vagueness of Scriabin. It may also be true that "disharmony" was essentially an expressionistic phenomenon, and that the post-war world, having had enough of violent emotion, desired a music that should be simpler, more drily intellectual and briefer, to soothe its exhausted nerves.

Finally, one remembers the argument, which began in the '20's and is still very strong, that modern music had gone too far over the heads of the public; that composers were in danger of losing contact with society and sealing themselves off into ivory towers from which they could speak only to themselves, and that the salvation of music lay in inventing an idiom which the average listener could grasp, without, at the same time, stultifying the creative role of the composer. This line of thought probably began with Hindemith and the Germans under the influence of social-democratic thinking in the days of the Weimar Republic. Copland adduces it today on grounds of practicality and common sense; it is also the favorite line of Shostakovich and the contemporary Soviet composers, but emerges heavily dosed with their particular political philosophy.

Darwinian Theories Misleading

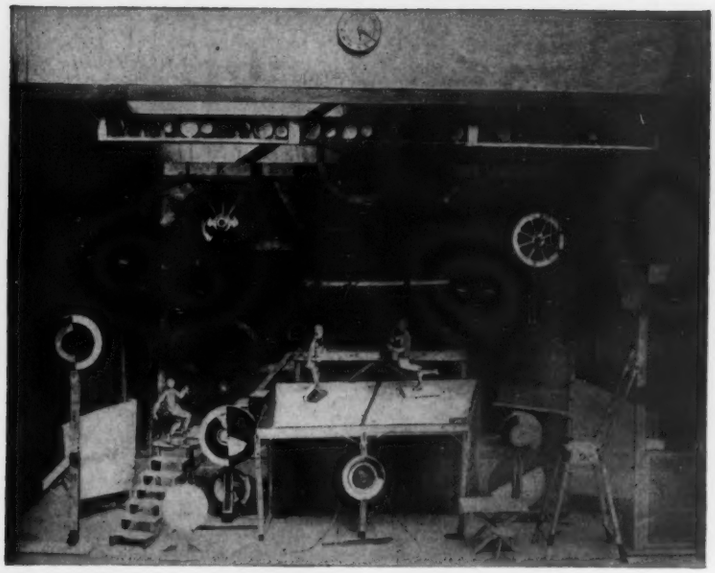
All these things were signs and portents Van Vechten could not perceive, and for an obvious reason. His prophecy concerning the general texture of post-war music erred because he was committed to the commonest error in the musico-historical thinking of the past hundred years—that of constructing the history of music by analogy with Darwinian evolution. Van Vechten sees music history as a "steady progression," a constant, irreversible movement in one direction; it never occurred to him, or to the music historians who formed his point of view, that a theory which may account for the development of biological phenomena over a span of a hundred million centuries will not necessarily work with equal force when applied to the development of intellectual phenomena over a span of twenty years, or five hundred, or a thousand. This evolutionary error is still very much with us, and its existence helps to explain why many critics have been unable to perceive the importance of much contemporary music.

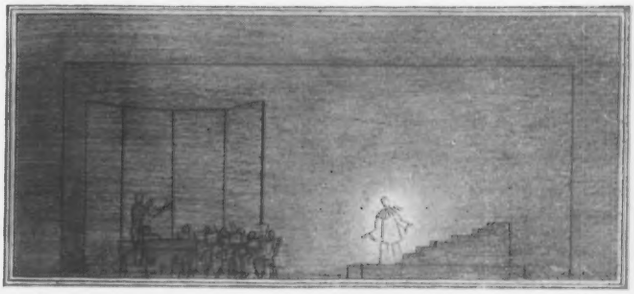
The naïve over-simplicity of classifying music in terms of "harmony" and "disharmony" is, of course, striking. But the various systematic categories into which modern "disharmony" has been classified were not so widely known or used in 1915 as they are today. The term "atonality" had made its first appearance in Schönberg's Harmonielehre of 1911, a book Van Vechten had read and from which he quotes several passages. But he apparently did not realize that atonality was anything more than a principle of "disharmony" personal to Schönberg. The term does not appear in musical literature generally until later. It is not to be found, for instance, in Eaglefield-Hull's Modern Harmony of 1914. Eaglefield-Hull, however, does use the word "polytony," and gives many examples of this manifestation. "Poly-



FREDERICK DELIUS IN LATER LIFE, when he was blind and paralyzed, yet was able to dictate his music to a trusted secretary; from a portrait.

SCENE FROM MILHAUD'S CHRISTOPHER COLUMBUS, showing Columbus and an Aged Sailor. The French composer's opera about the famous navigator was world-premiered at the Berlin Opera in 1930. A projection device amplified the two figures on a backdrop.





ARNOLD SCHOENBERG

whose 70th birthday falls on Sept. 13, from a recent bust by Bernhard Sopher; and, above, a setting for his Pierrot Lunaire, which first exhibited his new device of the "Sprechstimme."

SERGE PROKOFIEFF

and, above, a "Constructivist" setting for his ballet, Le Pas d'Acier, produced in 1928.

tonality" is a more recent coinage, perhaps created by analogy with "atonality." The latest of these technical terms, "microtonality," does not appear even in so recent a volume as Oscar Thompson's International Cyclopedia of Music and Musicians (second edition, 1943) although experiments in small intervals go back into the 19th Century and the whole idea had received systematic treatment in Hába's Theory of Quarter Tones in Harmony, published in 1923.

German School Called Moribund

After disposing of the point that the Wagnerian tradition had nothing more to give the world, Van Vechten goes on to a survey of recent German composers, none of whom arouses his enthusiasm. He mentioned Kretzschmer, Goldmark, Nessler, Bungert, Schillings, Pfitzner, Humperdinck, Kienzl, Siegfried Wagner, Thuille, Waltershausen, d'Albert, Blech, Wolf-Ferrari, Bruckner, Weingartner, Mahler, Reger and Strauss. The last-named called, of course, for rather extended mention: "His operas will still be given after the war and his tone-poems will be heard . . . but he has nothing more to say . . . His music is part of the riches of the past." This, it seems to me, is an extraordinarily keen judgment for 1915. The last work of Strauss to survive its moment is perhaps the Bourgeois Gentilhomme music (including the opera Ariadne auf Naxos) produced in 1912.

It will be noted that here, as later, Van Vechten is concerned not only with the living figures of that moment, but also with those of the immediate past whose work, still largely unknown in this country, might make contributions to the repertoire of the future. And yet at times one worries a little about the author's sense of chronology. It is a bit disturbing, for instance, to find in Music for Museums, a paper dated January, 1915, a reference to "Albéniz, one of the new men who is making the list of Spanish compositions extend beyond the folk song." Albéniz had died in 1909.

Prospects in Austria

Germany, then, offers Van Vechten nothing, "but there are two Austrian names on which we must linger." These are Korngold and Schönberg. Korngold, then 18 years old, was writing "pretty music" which sounded like "Puccini with false notes," or like "Strauss and Reger with false notes." But he is "still in process of development," and "what he may do cannot be entirely foreseen."

Schönberg takes up two pages of Van Vechten's book, most of them given over to a list of recent Schönberg performances in the United States and to the quotation of esthetic principles as expressed by the composer in the Harmonielehre. For Van Vechten it is "an excellent sign for the future" that "no public has yet caught up with his output." Schönberg, in his view, "is a stone in the architecture of music, not an accidental decoration."

Present-day criticism will agree with much of this, although the music of Bruckner and Mahler is now receiving more attention than it formerly did, and the same stature of these composers is accordingly greater in contemporary estimation. Schönberg remains indeed "a stone in the architecture of music," and his influence over his circle has produced at least one other composer of world significance, the late Alban Berg. Korngold is still writing "pretty music," but not so prettily as once was the case.

Hindemith is another international figure to arise from the German-speaking world in the period immediately after Van Vechten wrote. He was 20 years old in 1915, and was then concertmaster of the Frankfort Opera. His reputation as a composer dates from the Donaueschingen Festival of 1921.

The Gallic Contribution

Van Vechten notes that, with the exception of Schönberg's work, little in the way of musical innovation had proceeded from the Teutonic countries in the two decades prior to 1915. France had been the musically inventive country, and its first modern musical innovator was Satie, here considered solely for his early contributions to the language of impressionism in the Gymnopédies and such, which had been composed in the 1880's. Van Vechten was apparently unaware of the later Fantasies of Satie, although many of them had been written as far back as 1903. Satie, he notes, "has recently achieved a little notoriety, thanks to Debussy and Ravel, who have dragged his music into the light." But Satie is not the only impressionist forerunner. "The more dramatic resurrection of Fanelli by Gabriel Pierné has been related too often to need retelling here." It was, alas, a resurrection that did not last long, and today Fanelli is as obscure as Waltershausen or some of the other Germans.

Debussy is, of course, an accepted master. Ravel, Dukas, Roger-Ducasse, Schmitt, Chausson (died 1899), Chabrier (died 1894) and Charpentier "are all revolutionists in a greater or less degree, and all of them are direct descendants of the great French composers who came before them." But nothing of genuine significance has been written in France in recent years, according to Van Vechten, by any of the composers in the above list or by d'Indy, Laparra, Noguès or Février. And so "I do not think it is from France that we may expect the post-bellum music."

Nevertheless, some of the best post-bellum music did come from France. Milhaud, indeed, had already embarked on his career as a composer in 1915, although Honegger had scarcely finished his studies. Old Erik Satie was shortly to achieve far greater notoriety than ever before, thanks to Jean Cocteau and the merry, momentary association of Les Six. Les Six rather quickly shook down to Les Deux, Honegger and Milhaud, and eventually Honegger began to slip. But there is still plenty of interest in the "pretty music" of Poulenc, a composer who, to judge from his Mass in G, is also capable of important, serious work. Rosenthal, Messiaen, Françaix, Markevitch and the other young Parisians of the 1930's were all children in 1915.

It is worth noting by the way that Van Vechten fails to mention Gabriel Fauré, who was then 60 years of age, with most of his best work behind him, but with some important compositions still to come. Ravel also had a great deal to say after the war, and his prewar music is given a much better rating today than that accorded by Van Vechten.

The Case of Italy

Van Vechten then turns to Italy. Puccini is finished. "Cilea, Franchetti, Catalani and Giordano—these names are forgotten already. Is Sgambati dead? Does anyone know whether he is or not? Zandonai—ah, there's a name to linger on! Watch out for Zandonai in the vanguard of the post-bellum composers. Save him from the war-maw. His Conchita disclosed a great talent; that opera shimmered with the hot atmosphere of Spain, a bestial, lazy Spain. This work I place with Debussy's Ibéria as one of the great tone pictures of Spain . . . Pratella is one of Marinetti's group of futurists, one of the noise-makers. I am not so sure of Pratella as I am sure that many of his theories will be more successfully exploited by somebody else."

Such is Van Vechten's impression d'Italie. Paraphrasing, one might ask today, "Is Zandonai dead?" He died recently, but his music, which once created such a stir, did not fulfill some of the perfervid prophecies of 1915.

The writer is also confused regarding the musical futurists. The founder and theorist of the "art of noise" was not Pratella but Luigi Russolo, who had been a painter and not a trained musician. Russolo addressed his manifesto on "the art of noise" to Pratella in the hope that the composer might exploit the possibilities there suggested, but Pratella did nothing about it, and the art, so far as it ever was realized, was brought to fruition by Russolo himself. Nevertheless, Van Vechten is right when he suggests that futurist theories would be more successfully exploited by composers outside the official futurist ranks, as witness Honegger's Pacific 231, Mossolov's Soviet Iron Foundry, and the whole short-lived school of the "machine esthetic." Modern percussion music, like that of Varèse and John Cage, is also beholden to Russolo.

But the major post-bellum development in Italy was associated with composers whose names seem to have been unknown to Van Vechten in 1915, even though compositions of Respighi had been played in public as early as 1900. Since 1916, with the first performance of The Fountains of Rome, we have witnessed both the rise and fall of this composer, and we have also seen the rise and the curious vanishment into thin air of Casella. Malipiero, whose first works date from 1905, seems to me a genuinely important Italian, and perhaps the only one projected on the world scene in this century; Pizzetti and Castelnuovo-Tedesco, at least, seem destined to join the company of Franchetti and Cilea, and it remains to be seen whether or not Rieti will live up to what has been expected of him.

(To be concluded)

In the concluding installment of this article, Mr. Frankenstein, music critic of San Francisco Chronicle, and Musical Courier's representative in that city, will consider the last three decades' development in the music of Spain, Britain, America, Czechoslovakia, Poland and Russia, in the light of the progress made since the publication of Van Vechten's Music after the Great War in 1915.—EDITOR'S NOTE.

LATIN AMERICA: *Teatro Colon Restores the Puccini Triptych and Sadko*

By JORGE M. WHITE
Buenos Aires

The Colon Opera season continues in a generally dignified level in spite of the limitations in the repertoire and the vocal roster due to the fact that only a few singers have come from abroad. However, in the last few years the Colon School of Opera has moulded an excellent group of singers under the direction of noted teachers such as Maria Barrientos, Editha Fleischer, Isabel Marengo, Otto Erhardt, Josef Gielen and Felipe Romito. These young singers and several internationally famed artists resident in Argentina or in the neighbor republics, brilliantly supported by the ensemble elements (chorus and orchestra), are offering an excellent operatic series under the baton of eminent conductors and presented with the usual gorgeous scenic display.

Puccini Triptych Revived

Puccini's three one-act operas, seldom heard together, filled an interesting evening. The dramatic force and inspired lyricism of several passages of Il Tabarro, which also shows Puccini's theatrical command in descriptive writing; the melodic beauty and moving, even if at times superficial, mysticism of Suor Angelica and the sparkling grace of Gianni Schicchi were magnificently emphasized by Conductor Panizza, who authoritatively handled the large casts.

Isabel Marengo (Giorgetta), Pablo Vidal (Michele), Antonio Vela (Luigi) were the highly effective principals in Il Tabarro. Sara Menkes was the new protagonist in Suor Angelica and made the character thoroughly human and eloquent. Lidja Kinderman's superb impersonation of the Aunt-Princess was again the commanding figure of the cast. Victor Damiani showed his customary vocal and histrionic mastery in an excellent interpretation of Schicchi. Giacomo Vaghi magnificently acted and sang Simone; Amanda Cetera was a delicate Lauretta. Dr. Erhardt's regie for the latter work was a delightful achievement. The suggestive sets by Horacio Butler provided a beautiful background for the brilliant costumes of the actors.

Sadko Restored

The homages to Rimsky Korsakoff in the commemoration of his centenary continued with a revival of Sadko, not heard here since 1930.

The tuneful score contains lovely Russian airs and is brilliantly orchestrated. However, nearly all the "sea music" reveals a strong Wagnerian influence. Albert Wolff and the chorus and orchestra gave the colorful music a flowing and stimulative performance. The stage presented sets and costumes by Rodolfo Franco.

The new French soprano, Renée Mazella, as the Princess displayed exquisite vocalism of refined quality and most intelligently applied to phrase and mood. Kinderman as Niechata brought her accustomed tonal and histrionic finesse to her characterization. Pedro Mirassou's vocal qualities are not well adapted to the requirements of the title part. Of the three merchants, Olga Chelavine's delivery of the popular Hindu song had vocal charm and tonal beauty, Renato Cesari's Venetian Song was projected with effortless, mellow tones and tasteful phrasing. Maria Nastri (Liubava), Horacio Gonzalez Alisedo (Norwegian merchant), Felipe Romito (King of the Sea) were the other capable interpreters.

Margarete Wallmann devised a brilliant, spectacular choreography for the large ballet scene. Angeles Ruanova, Wasil Tupin and Luis Le Bercher were the outstanding figures.

ACTIVE IN MUSIC SEASON AT BUENOS AIRES.

Left to right, Renée Mazella Balestas, French soprano, formerly of the Opéra-Comique, now singing at the Teatro Colon in Buenos Aires and the Theatro Municipal, Rio de Janeiro; Rodolfo Zubrisky, violinist; Mrs. Jose Schraml, of Conciertos Daniel; and Claudio Arrau, Chilean pianist.

The gala performance in commemoration of the Argentine Independence Day had traditional brilliancy and *éclat*. An enormous audience headed by the National and municipal authorities completely packed the vast auditorium. After the National Anthem came a brilliant performance of Traviata under the direction of Panizza.

The heroine was Delia Rigal, the new Argentinian soprano, who created intense enthusiasm in her audience. Her voice, which recalls that of the greatest divas, rang with purity and power in the tuneful arias and had great effectiveness in the dramatic climaxes of the last act. Pablo Vidal, the new Spanish baritone, scored his biggest success so far this season as the elder Germont, sung with rich vocal quality and good style. Carlo Merino was sure in delivery as Alfredo, and Norma Palmieri was an attractive Flora.

For the third act brief ballet scene Mme. Wallmann conceived a new choreography with Lida Martinoli and Michel Borovski as leading figures.

L'Amore dei Tre Re Heard

Montemezzi's L'Amore dei Tre Re, not given here since 1938, was revived also under the baton of Panizza, whose conducting added strongly to the general high plane of the performance.

Vaghi registered impressively as Archibaldo, an intense, tragic creation presented with vocal and dramatic vigor and authority. Rigal as Fiora added a new, difficult role to her repertoire; her lovely voice took an exceptional warmth in the dramatic moments and her appearance was ornamental. Vidal's Manfredo was sung with full, well-modulated tones. Antonio Vela, another young Spanish singer, performed Avito with appropriate dramatic fervor and generally rich vocal power. The *décors* by Rovescalli, with new light effects and Dr. Erhard's regie, strengthened the merits of the revival.

On a lower level was the subsequent performance of Otello, in spite of Panizza's expert conducting and the magnificent choral and orchestral contributions. Mirassou, who was suffering from a cold, was heard to better advantage three years ago as the protagonist. Due to Damiani's indisposition, the part of Iago was taken at short notice by Pablo Vidal, who sang with fluidity and ease and acted intelligently. Sara Menkes was an attractive figure as Desdemona and sang with clarity and musicianship. Alvaro Bandini was well cast as Cassio.

Massenet's Jongleur de Notre Dame was repeated with a new protagonist, Clara Oyuela, who sang and acted the part with consummate finesse and displayed accurate French diction.

The ballet performances featured Maria Ruanova's first essay of the leading part in Tchaikovsky's Swan Lake. She achieved a personal triumph with her polished technic and artistry. Jorge Tomin was the able partner. Ruanova was also the brilliant protagonist in the revival of Aubade (Mme. Wallmann's choreography for Poulenc's Concerto for piano and 18 instruments).

Further performances announced are a Ravel festival, which lists the local premiere of L'Enfant et les Sortileges, the restoration of L'Heure Espagnole and La Valse under the baton of Albert Wolff; the Argentine work, La Sangre de las Guitarras by Constantino Gaito, and the premiere of the ballet Chasca Nahui by Lasala under the direction of Robert Kinsky; a revival of Boris Godonoff under the baton of Albert Wolff and a Richard Strauss evening with the early opera Feuersnot and the ballet Legend of Joseph, with choreography by Margarete Wallmann under the direction of Fritz Busch.

Concerts and Ballet

Henry Szeryng, Polish violinist, opened his series at the Colon on July 22. The program was initiated with brilliant interpretation of the "Devil's Trill" Sonata by Tartini and a Schumann Sonata which showed to good advantage the technical and stylistic graces of the recitalist. The Mendelssohn Concerto and several short excerpts by Milhaud, Dvorak, Zarzycki, Albeniz and Paganini, played with refined musicianship, colorful tone and brilliant technical command, won rousing applause.

Andres Segovia offered three recitals at the Odeon with big success.

The Asociacion Wagneriana offered three concerts conducted by Albert Wolff. The latter program listed a suite and a Concerto for 3 pianos and orchestra by J. S. Bach with Lia Cimaglia Espinosa, Elsa Piaggio de Tarelli among the trio of particularly brilliant soloists, En La Ribera by the late composer José André, Albert Roussel's Fourth Symphony, Ravel's Alborada del Graciosa and Chabrier's La Sulamita.

After a triumphal season in Brazil and Uruguay, Col. de Basil's Original Ballet Russe was to reappear on July 28 at the Avenida Theatre, in Tchaikovsky's Aurora's Wedding, Schumann's Eternal Struggle and Johann Strauss' Graduation Ball, with Tamara Grigorieva, Olaga Morosova, Nina Stroganova, Tatiana Stepanova, Genevieve Moulin, Roman Jasinski, Oleg Tupin, Wladimir Dokodovski and Vania Psota, the last as ballet master and choreographer.

Brazilian Ballet for Teatro Colon

RIO DE JANEIRO—The original Ballet Russe of Col. W. de Basil will give the premiere of Iára next October at the Colon in Buenos Aires. The new work was commissioned by the director two years ago; it is based on Brazilian folk material and is set to music by Francisco Mignone. Portinari designed the costumes and scenery, Guilherme de Almeida, poet, sketched the idea, and Vania Psota is creating the choreography under the direction of de Basil. It deals with native legends of the Brazilian Northeast State of Ceará, where during rainless months a bright and burning sun dries all the rivers and plantations, while the people suffer and cattle starve.

Mignone's music to this ballet is original, though he employs a native tune, Meu Boi Morreu, from a folkdance of the cowboys' cycle. Throughout Brazil, as elsewhere, particular tribute is paid to the ox, especially among the cowboys and *sertanejos*. But here the animal is not a totem, as was Apis in ancient Egypt. It is rather a symbol of strength and power, and the country people express their gratitude to the animal that helps them to live, feeding them not only with its flesh, but drawing ploughs and carts, while also amusing the people in the *cavalhadas* and popular plays such as Buma Meu Boi. Mignone's score pictures these Brazilian popular scenes with typical instruments, such as the *réco-réco* and *caracaxás* added to the percussion section of the orchestra.

C. de B. B.

Mimi Benzell Sings Two Mozart Roles in Mexico

MEXICO CITY, D. F.—Mimi Benzell, lyric-coloratura soprano, scored a decided hit when she made her debut as Zerlina in Don Giovanni here under the baton of Sir Thomas Beecham, who conducted a Mozart Festival. The newest member of the Metropolitan Opera later sang the Queen of the Night in The Magic Flute, also conducted by Sir Thomas.

G. H. D.

Arrau Increases Appearances on South American Tour

Claudio Arrau, pianist, added two recitals to his scheduled six at the Teatro Colon, Buenos Aires, before going to Chile for 10 appearances, including one with the Santiago Symphony in three concertos in one evening. In addition to his Buenos Aires series, Arrau played 12 recitals in Argentina. His schedule includes 6 appearances in Lima, 3 in Uruguay, an orchestral engagement in San Salvador and appearances in Costa Rica, Panama and Colombia. Arrau concludes his tour, being made almost entirely by air, with six appearances with orchestra, under Carlos Chavez, in Mexico City.

Brazil Fetes Orchestras and Recitalists

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The musical season has been a busy one. Recitals, symphonic concerts and lectures on music given to capacity audiences, have been very successful. The Society "Cultura Artistica," leader of musical associations in Rio, whose president is Dr. Rodolfo Josetti, includes among its musical activities a series of lectures recently opened by Dr. William R. Crawford, who spoke about the musical development in the United States. This very interesting talk, given in Portuguese and illustrated by recorded music of North American composers, brought enthusiastic applauses from the large audience.

The concert season of the National School of Music opened with a concert of the Brazilian Symphony Orchestra. One of the items was Mendelssohn's Violin Concerto. Soloist Oscar Borgeth displayed a flexible and sure technique, but the orchestra did not respond with the alertness and understanding required by the work and soloist.

The second concert of this series was a recital of Mignone's songs by the soprano Alice Ribeiro. The vocalist has a fine, pliant voice, and she knows how to use it with intelligence and subtlety of nuance. The final group of songs including the witty A folhinha da pimenta (The Pepper Leaf) and Berimbáu were delightedly applauded by the audience, recalling the singer and the composer, who provided the accompaniments. Several encores were given.

Municipal Theatre Events

At the Municipal Theatre, Soccorrito Villegas Morales, young Uruguayan soprano, gave a recital sponsored by the Cultura Artistica. The program contained songs of Scarlatti, Pergolesi, Mozart, Brahms, Balakirev, Villa-Lobos and Fabini. Miss Morales displayed an accurate intonation and a sense of style, if some upper notes were a little constricted. The singer was cordially applauded. Geraldo Rocha Barbosa gave excellent pianistic support.

Heloisa Figueredo Cordovil's recital at the Municipal Theatre included works of Scarlatti, Bach-Busoni, Schumann, Debussy, Villa-Lobos and Mompou. The pianist disclosed considerable finger fleetness and a fluent technique. In Bach-Busoni's Ciaccona, however, despite some fine passages, one wished for a better balanced design. Schumann's Papillons were particularly noteworthy, delivered with sense of style and singing tone. Debussy's Etude "for the five fingers after Mr. Czerny" and Villa-Lobos's Seresteiras were beautifully played. The audience was very well disposed.

Smeterlin's Recitals

On the same evening, Jan Smeterlin gave his first piano recital with a program comprising the Mozart Sonata in F major, the Brahms-Paganini Variations, and works of Chopin, Villa-Lobos, Albeniz, Debussy and Liszt-Paganini. Smeterlin displayed an easy and comprehensive technical fluency, and his unfailing security was in evidence in Mozart, Brahms and Liszt works. In the Chopin group it was the lovely Berceuse and a waltz that gave the deepest satisfaction. In Villa-Lobos's Lenda do caboclo there were peculiar rhythmic vagaries, and the interpretation was not wholly convincing. Albeniz was given in a colorful manner and Debussy's Minuetto and Clair de Lune were exquisitely played. The audience was highly appreciative, and several encores were given. In the next concert Smeterlin offered an all-Chopin program in his individual style, to the great pleasure of the audience.

Tagliaferro Heard

Magdalena Tagliaferro, pianist, gave two recitals in the Municipal Theatre season. Mme. Tagliaferro, who taught at the Conservatoire de Paris, and returned to us on account of war circumstances, is doing much for the improvement of piano playing in Brazil. She maintains a special course on piano interpretation, sponsored by the Ministry of Education, at the School of Music in the University of Brazil. Her two recitals proved once more her brilliant musicianship. The first included the Sonata, op. 90, in E. Minor, Beethoven; Toccata, Intermezzo and Fuga, Bach-Busoni; Three Preludes on Canadian Motives, Mignone; Huella (cancion argentina), J. Aguirre; Vislumbres crepusculares, Williams; L'Ange verrier, Hahn; Valse Caprice, No. 1, Fauré, and Etudes (opp. 10 and 25), Chopin. The interesting short pieces of Mignone were very well given and brought warm applauses. In other numbers the pianist revealed once more her comprehensive technical flair. The second recital comprised works of French composers. Here Tagliaferro was at her best, particularly in Debussy and Ravel music, delivered with requisite refinement. Applause was long and fervent for the pianist, who gave several encores.

Kleiber to Return Next Season

In his final appearance as guest conductor of the Municipal Symphony, Erich Kleiber again proved himself complete master of the orchestra. He offered the following program: Abertura concertante, Camargo Guarnieri; Suite from the opera Berenice, Handel; Suite, Ma Mère l'Oye, Ravel, and Fifth Symphony, Beethoven.

Kleiber's interpretation of Guarnieri's Overture was greatly satisfying, and the audience was very responsive. Handel's Suite had a superb reading, perfectly poised and controlled. The presentation of Ravel's Suite was an impressive achievement. In its premiere in Rio the conductor's attention to detail, his unerring skill in projecting the pathos and fancy in the score, made an indelible impression. Beethoven's Fifth had a performance of glowing beauty. The ovation accorded Kleiber by audience and orchestra at the last subscription concert was tremendous. The distinguished leader was recalled many times. Audiences at all of the concerts were very large.

Kleiber is to come here again next year to conduct fourteen concerts with the Municipal Symphony Orchestra, including a cycle of Beethoven's Symphonies.

Brazil Symphony and Recitalists

The Brazilian Symphony Orchestra includes, besides its concerts in the evening and afternoon, another series on Sunday mornings at the Theatre Rex. These concerts, often conducted by Brazilian musicians, among which are Leo Peracchi, Alberto Lazzoli, Ibere Gomes Grosso, and others, are given for students and a large public attends.

In the Municipal Theatre season organized by Silvio Piergili, concerts are being given also in a special series by Brazilian musicians. Among these are Noemi Bittencourt, pianist, Henrique Spedini, conductor, Yolanda Peixoto, violinist, Yolanda Ferreira and Leonor Macedo Costa, pianists, Mario Camerini, cellist, and Francisco Chiaffitelli, violinist and teacher at the University of Brazil.

At the Radio Ministerio de Educacão, the group "Musica Viva" gave another concert of modern and contemporary music. Performed were: Sonata for violin solo, Claudio Santoro; Piece for violin and piano, Kollreuter; Sonata for violin and viola, Manuel Ponce; and Roumanian Dances, Bartok-Szekely. Of special interest was Santoro's Sonata, with a modern texture and beautiful design. All the works given were preceded by short commentaries.

Francisco Curt Lange, well-known musicologist and President of the Inter-American Institute of Musicology in Montevideo, now a guest in Brazil, is collaborating in the organization of the "Musica Viva" concerts.

Grieg Music in New Operetta, Song of Norway

After a successful run in Los Angeles, the operetta Song of Norway, based on the life and music of Edvard Grieg, had its New York premiere in a lavish production Aug. 21 at the Imperial Theatre. The book is by Milton Lazarus (from a play by Homer Curran) and the musical adaptation and lyrics are by Robert Wright and Robert Forrest. George Balanchine choreographed the dances by members of the Ballet Russe and singing ensembles. Frederic Franklin and Alexandra Danilova do some fine solo dancing.

The story, which concerns the composer, his wife Nina, Rikard Nordraak, the poet, and Henrik Ibsen, the playwright, is not strictly authentic historically, but nevertheless has cohesion, romance, drama, sentiment and humor. The songs, choruses and dance numbers borrow generously from Grieg's Piano Concerto, Peer Gynt, Ich Liebe Dich, and his other scores. All the music is tastefully orchestrated and exceedingly well conducted by Arthur Kay.

In the role of a philandering opera diva (a fictitious character not to be found in Grieg biographies) who almost wins the composer from his fiancée, Irra Petina, familiar to Metropolitan Opera goers, sings delightfully, acts with charm and vivaciousness and has unusual talent as a comedienne. Helena Bliss makes the most of the role of Niña. Lawrence Brooks, agreeable of voice and presence, does Grieg with all the necessary romantic sentiment Robert Schaefer (Nordraak) sings well and gives a sympathetic characterization. Sig Arno shines in the bon vivant role of the diva's titled husband.

The dancing of the ballet ensemble has versatility and animation. The settings and costumes are lovely. The whole entertainment strongly merits a visit, particularly from lovers of Grieg's music—and those who should learn to love it. Song of Norway is one of the best sung operettas to come to Broadway in the past twenty years.

RUDOLF FIRKUSNY,

Czech pianist, after touring in Latin America, played the Brahms D minor Concerto in the N. Y. Philharmonic broadcast, Sept. 3. He appears again with this ensemble, three times with the Philadelphia Orchestra, tours to the Pacific Coast and Canada.

John Dudley Heard in Mexico and Canada Operas

John Dudley, Metropolitan Opera tenor, who recently returned after appearing in the Mozart Festival in Mexico, has gone to Montreal to sing in the opera season there. Mr. Dudley will be heard in Beethoven's Ninth Symphony, with Eugene Goossens conducting the Cincinnati Symphony, and then go on tour as a member of the Footlight Favorites quartet, which also comprises Marjory Hess, Adelaide Abbott and John Brownlee. In Mexico Mr. Dudley sang three Octavios in Don Giovanni, two Taminos in The Magic Flute, and two Basilios in Marriage of Figaro, with Sir Thomas Beecham as musical director.

Mr. Dudley, who recently became the father of a baby girl, Patricia May, also spent a vacation at Bernardsville, N. J., working on repertoire with his accompanist, Antonio Lora.

MARCELLE DENYA,

soprano, on vacation at Bernardsville, N. J. Mme. Denya recently cancelled several radio broadcasts in order to appear in Mexico City as Mélisande with the National Opera Company. Her broadcasts of French music over WNYC will be resumed on Oct. 4, 11, 18 and 25.

MOZARTEANS IN MEXICO.

Left to right, John Dudley, tenor, Marjory Hess, soprano, and Kurt Adler, assistant conductor, after a rehearsal for the Mozart Festival conducted by Sir Thomas Beecham.

RADIO: NEWS AND VIEWS

The 1944-45 season of good music on the air promises an abundance of major features, including leading orchestras, the best choral and chamber music groups, opera performances and prominent soloists.

It is more than cheerful news to learn that the Metropolitan Opera has re-signed its radio contract for six years ahead.

Early in the season, Oct. 29, the NBC Symphony Orchestra starts an eight-week (Sunday afternoons) Beethoven Festival under Toscanini. He will be followed on Dec. 24 by Ormandy for four concerts. The Maestro returns on Jan. 21 for the same number of programs. Then comes Malcolm Sargent (of the London Philharmonic) for four concerts, beginning Feb. 8. Toscanini closes the final four weeks, commencing March 18.

Even the programs mainly devoted to popular music are now utilizing guest stars from the concert and opera stages, and in most cases no longer insist that they perform light music only. However, the suggestion is herewith made that such broadcasts confine the visiting stars to their own special fields, and not ask them to be comedians as well. Such musical artists are no more comedians than comedians are musical artists. It does not help the cause of good music to see its famous representatives make themselves ridiculous, or be made ridiculous as victims of tasteless banter and vulgar badinage. This department does not believe that the radio listeners really enjoy such exhibitions in connection with artists whom they have learned to admire and respect for their dignified talents.

WNYC 20 Years Old

New York's Municipal radio station, WNYC, celebrated its 20th birthday on Aug. 11, with a four-day jubilee on the air, starting with a Philharmonic broadcast from the Stadium. Morris Novik, carrying out the Mayor's ideas, has done an excellent job as director of WNYC, especially in regard to music. Some other features of the celebration were the conducting of Enric Madriguera and Edwin McArthur (just back from the South Pacific) at its final concert, on the Mall in Central Park. Madriguera, by the way, was a violinist on WNYC when that station first started.

What's In A Name?

The Chamber Music Society of Lower Basin Street has no chamber music on its programs. It uses no strings, but only brass, woodwinds, guitar, drums, piano, and even vibraphone and glockenspiel.

Gilbert Chase and Ernest LaPrade, in charge of Music of the New World (NBC), started a new eight-week series in that program last month, called Canadian Music In Wartime, under the auspices of the Inter-American University of the Air.

Lyn Murray's To Your Good Health program has been featuring young artists from the Metropolitan, which is all to the good.

Cy Walter's radio piano performances of his skillful arrangements of popular music, make one wonder why he doesn't go in for the higher class repertoire.

Hugh Thompson, who won the Met. Auditions of the Air this year, is a son of Oscar Thompson, music critic of the New York Sun. Young Thompson, a baritone, is learning Japanese, so that when the American forces enter Tokio, and if he succeeds in getting permission to accompany them, he may be able to use the Nipponese tongue in singing to our conquered enemies such appropriate selections as Yankee Doodle and The Star Spangled Banner.

James Melton's CBS Star Theater gave a chance to 11-year old Sandra Berkova, violinist, daughter of Frances Berkova, concert violinist and Marvin Maazel, well known pianist. She played solos with all the finish and aplomb of a grown artist, and also did a sympathetic obbligato for Melton's singing of the Ave Maria from Cavalleria Rusticana.

RICHARD CROOKS CONGRATULATES
Rose Bampton, Metropolitan soprano, and Wilfred Pelletier, conductor, centre, after the first broadcast of their new coast-to-coast NBC series.

LYN MURRAY,
composer-conductor, examines a new piano concerto by Mana Zucca with the composer before rehearsing his orchestra.

Music For An Hour had a Sunday seance with two outstanding events, the singing of gorgeous-voiced Margaret Harshaw, mezzo soprano, and the polished, poetic piano-playing of Grace Castagnetta in the first movement of Grieg's Concerto. Russell Bennett conducted his own ingratiating arrangement (a first hearing) of music from the current theatrical hit, Oklahoma.

No "Trouble-Shooters" Needed

Radios are sometimes indestructible. A story from Normandy says that a local farmer, prohibited by German order from using his set, buried it seven times in the manure pile whenever his house was searched. The farmer insists that the machine now plays "better than ever."

Two Metropolitan Opera singers, Maxine Stellman and Walter Cassel, brightened the World of Song broadcast, with Pelletier doing the batoning. Both young artists are past winners on the Metropolitan Auditions of the Air.

Paul de Marky played his own composition, Ballad Suite for Piano and Orchestra, over WEAF on Aug. 31 on the Canadian Music in Wartime program.

Paul Lavalle gives outstandingly interesting lists with his Stradivari Orchestra, balancing wisely between classical and lighter fare.

A number of singers of repute have graduated from radio choruses and other broadcasts, like Nadine Conner, Donald Dame, William Hargrave, Reed Kennedy, Martini.

Vivian Della Chiesa has been selected by the Treasury Department to sing the radio recording of Dear Friend, which will be distributed to help sell bonds and is to go to 914 stations, 500 defense plants and many theaters across the country.

Rudolf Serkin gave a masterful performance of Beethoven's Emperor Concerto for piano, with the Philharmonic under Reiner. Serkin is classical without being dry, an achievement not in the ken of all the keyboard maestri.

It is a pity that Eleanor Steber isn't allowed to use more opera in her regular radio appearances. Her beautiful voice and exquisite art seem wasted on the stuff her sponsors mostly ask her to do. Josephine Antoine, the Metropolitan coloratura soprano, also suffers under the same handicap. She is at her best in operatic arias with glittering technical displays, but not in the kind of light treacle she now is singing.

Scenes from La Boheme and Barber of Seville were sent out by NBC on July 20 over WNBT, its television station. Dr. Herbert Graf arranged and directed. Principals included Lois Eastman soprano; John Hamill, tenor, and Hugh Thompson, baritone.

Viva Americana gives you lively and colorful Latin-American selections, led by Alfredo Antonini (Thursday evenings, CBS, 11.30-12 midnight) with Good Neighbor soloists and the Pan American Orchestra. A new dance rhythm, the merengue, from the Dominican Republic, is as fascinating as the rhumba and the samba.

Art Tatum, the swing pianist, takes a hand in trying to settle the controversy as to the origin of the word "jazz". Art avers that the term dates from New Orleans, circa 1918, when that style of playing was originated by Jasbo Smith, and his manner of performance came to be known as "playing it the Jas way." Now we can go on with the Presidential election and our other regular pastimes.

Robert Shilton, baritone, on Sept. 3, was featured in the coast-to-coast CBS program, New Voices in Song.

Maestro Plays for Troops

Preliminary to his regular NBC series this autumn and winter, Toscanini led two special General Motors concerts on Aug. 27 and Sept. 3, dedicated to the Allied forces overseas. The programs were short-waved to them and consisted of mixed classic and light numbers.

Toscanini and the NBC Orchestra figure in a Government documentary film, performing Verdi's Forza del Destino Overture and the same composer's Hymn of Nations with Jan Peerce and the Westminster Choir, to which score Toscanini has added The Star Spangled Banner. The picture is not being exhibited to the general public in America but only overseas for the armed forces. There was a private showing for an invited audience not long ago in New York, and unanimous opinion praised the production highly. The recording of tone is remarkably good and the close-ups of the conductor and players also are highly effective. Toscanini puts intense energy into his part, with the characteristic gestures, and while he faces the camera most of the time, he never seems to pose. This is musical filming and recording of the best kind.

An arresting experience on WNYC (New York's municipal station), called Behind the Scenes, was the National Orchestral Association with Leon Barzin conducting from the New York City Center. It was highly instructive to peep with one's ears at the inner workings and ways of a conductor with his players. . . . In the present writer's credit book, high ranking marks went to the recent radio performances of Jessica Dragonette and baritone Thomas L. Thomas. . . . Oct. 15 is the date for the NBC resumption of the Cleveland Orchestra concerts on Sunday nights. . . . An American premiere of a well-known Viennese operetta took place on Great Moments In Music, with Emmerich Kalman's Empress Josephine, first heard in Zurich in 1936. . . . Now it's grandpa Pelletier, a baby girl having been born to his son Francois' wife. The husband is a Lieutenant in the Signal Corps, and now serving overseas.

High-Priced Harmony

After a recent Vacation Serenade (NBC) program, those who were late in leaving the studio, heard a remarkable aftermath. Richard Crooks and Martial Singher had dropped in to hear the broadcast, and with Rose Bampton and Wilfred Pelletier (booming out the bass) the stragglers heard the celebrated foursome lifting their voices in a jocose "barber shop" quartet.

Eileen Farrell made the dialers happy with her warbling of excerpts from La Forza Del Destino on Invitation To Music (CBS). . . . Arnold Walter's Symphony in G minor was programmed on Canadian Music in Wartime. Dr. Walter is a Czech refugee, now head of the department of music at Upper Canada College. . . . Emery Darcy, of the Metropolitan, shone with full-toned and fervid singing of religious pieces on Music of Worship (MBS) under Wallenstein's direction.

In order to accommodate thousands whose requests for tickets far exceeded the supply, the U. S. Rubber Company broadcasts the final concert of its Summer series with the New York Philharmonic Symphony, from Madison Square Garden on Sunday, Oct. 1. The conductor will be Rodzinski, and the soloist, Helen Traubel.

Sponsored by the RCA-Victor Division of the Radio Corporation of America, a new series went on the air (NBC) Sept. 3. With the RCA-Victor Orchestra and chorus, the soloists are stars who have made records for the corporation, "both pops and classics" says the announcement. The serious artists include Peerce, Marian Anderson, Horowitz, Brailowsky, Steber, Tibbett, Cordon, Novotna, Bampton, Thomas L. Thomas, Menuhin, Erica Morini, Melton, etc. The program is called Music America Loves Best, and is heard Sundays, 4.30-5 p.m. EWT.

Patrice Munsel on Family Hour

Patrice Munsel, 19-year old coloratura soprano of the Metropolitan Opera, was introduced by General Manager Edward Johnson when she made her debut on the Family Hour CBS program. Miss Munsel in 1943 won the Metropolitan Auditions of the Air. She has joined the regular cast of Reed Kennedy, baritone, Jack Smith, tenor, and Al Goodman, conductor, as the program starts its fourth year, this season on Sunday afternoons from 5 to 5:45 p. m. over CBS coast-to-coast network.

Fascinating was Maria Kurenko's WABC presentation of Rudolph W. Thomas' premiere of his Variations of an Old French Theme, in the manner of various composers. Miss Kurenko is indefatigable in her search for unfamiliar broadcasting material.

At the picturesque Bonnie Briar Country Club near Larchmont, N. Y., the National Broadcasting Company gave a party for newspapermen on August 23. Representatives of the New York and out of town press were entertained at luncheon and dinner, and played golf and bridge for prizes, swam in the pool and had fun generally. The many guests were hosted generously by the NBC executives, John Royal, John McKay (director of press relations) and Louis Kaufman.

CANADA: *TORONTO SEES WARTIME BOOM*

By JOSEPH A. WHITMORE

The war has caused a musical boom in the chief Canadian cities. The Toronto Symphony, which last year gave 19 concerts, will double the number in 1944-5, presenting no less than 38. Beginning Oct. 31, it will play every Tuesday and Friday night. Friday events will not be restricted, as formerly, to Massey Hall. The orchestra will give concerts in Hamilton, London, Kitchener, Guelph, St. Catherines, Oshawa and Brantford.

According to J. W. Elton, the operating deficit of the orchestra at the end of 1943-4 was only 35 per cent of total operating expenses, while the average operating deficit in the United States, as revealed at the recent conference of symphony managers in Boston, runs between 40 and 60 per cent. Its income from ticket sales, recording and broadcasting was, except for the New York, Chicago, Boston and San Francisco orchestras, the best reported at the meeting. The orchestra has made an outstanding contribution in its secondary school concerts, completely sold out at the beginning of last season. It is fortunate, too, in its possession of Sir Ernest MacMillan as conductor, and of Ettore Mazzoleni as associate.

"Proms" Draw Well

Although we have come to the end of the regular music season in Canada, there is increasing activity in summer orchestral concerts, summer schools and the like, pointing to a continuation of the vast interest which Canadians have manifested in music since the beginning of the war.

The chief interest in Toronto now centers around the regular series of Prom Concerts. The Volkoff Canadian Ballet with Cesar Borré, guest conductor, made a recent highlight appearance. This group is doing a great deal to make Canadians ballet-conscious, and the enthusiasm expressed at the concerts is most encouraging. On July 6, Ettore Mazzoleni was the guest conductor in a fine program, with Coe Glade, mezzo-soprano, as guest artist. The concert on July 13 with Mr. Mazzoleni again guest conductor and Walter Cassel, American baritone, proved an all-time high for Prom concerts. Both the conductor and the guest artist were given a rousing reception. On July 20 the guest conductor was Erno Rapee, of New York, with Vivian Della Chiesa, American soprano, as guest artist, both well received.

Erno Rapee and Franz Allers have been among the recent guest conductors at the Promenade Symphony Concerts and Vivian Della Chiesa and Conrad Thibault have appeared as soloists. The attendance at the "Proms" is at an all-time high.

Attendance is high at the Proms, and General Manager Ernest Johnson says that the season thus far is a complete endorsement of the policy adopted by the directors of the concerts.

Recitals in Toronto

Among recent outstanding Toronto programs has been the series given by the Hart House String Quartet in the Heliconian Club. The music played in a series of four events embraced all the periods of chamber music.

A recital of special interest was an "Evening in Seville" which presented pianist Mary Shore, poems by Katherine Hale, songs by Marguerite Craigie and the first performance in Toronto of a Suite for piano and voice by the contemporary Spanish composer Joaquin Turina. The poems, written to accompany and illustrate the music are by Jose Munoz San Roman, translated from the Spanish by Dr. E. Horne Craigie and re-adapted for presentation by Miss Hale.

Also of interest have been the closing recitals by the Toronto and Hambourg Conservatories of Music. The Toronto Conservatory, now holding the annual Summer School, on July 7 presented the gifted violinist Harry Adaskin and on July 14, Frederick C. Silvester, noted organist. This series of recitals by the Conservatory Summer School is primarily intended for music instructors who come to Toronto from many centers.

A SCENE FROM LES SYLPHIDES
as staged by the Volkoff Canadian Ballet. The company had its first concert in Toronto in 1939 and is now giving at least four large programs a year. All ballets presented are choreographed and under the direction of Boris Volkoff, and the Company is a nucleus of the Volkoff Studio in Toronto.

Toronto's three string quartets, the Conservatory, the Parlow and the Hart House, are all experiencing changes in their viola players. Cecil Figelski has left the Conservatory Quartet to play solo viola in the Baltimore Symphony and to teach at Peabody Conservatory. The new viola player of the Parlow Quartet will be Mr. Warburton, while Allard de Ridder has left the Hart House to take over the leadership of the Ottawa Symphony Orchestra. No substitution has as yet been announced by the Conservatory or the Hart House ensemble.

In a recent concert, at the Toronto Conservatory of Music Concert Hall sponsored by the Committee for Canadian-Soviet Friendship, a Canadian composers' concert was given. The soloists were Dr. Peaker, Lillian Smith, Joe Pach, Myrtle Meretsky and composers Weinsweig, Fleming, Willan, Gratton, Ridout, and Barbara Pentland.

Outdoor Concerts in Vancouver

In Vancouver, amid the typical beauty of the Pacific Coast, the British Columbia Electric Railway Company is continuing the presentation of its Sunday afternoon concerts in the Malkin Bowl at Stanley Park. Sir Ernest MacMillan and Gregori Garbovitsky are conductors for the series.

Montreal Concert Fans Flock To Chalet Despite Car Strike

By MARY E. COVERT

This city owes a great deal to the late C. S. Campbell, through whose will arrangements have again been made for summer concerts by our fine regimental bands, in parks in various sections of the city. Thus, persons of little means have the opportunity of becoming acquainted with good music.

At the first of this year's summer concerts presented by Les Concerts Symphoniques in the *Chalet* on Mount Royal, Vladimir Golschmann made a hit with his conducting of the Tchaikovsky Fifth Symphony. Some of the players had to keep a strict eye on the breezes, else their precious scores might have blown away! But what could be nicer than to listen to a fine symphony concert from the top of a mountain on a hot night? Ravel's Bolero, the Venusberg Music from Tannhäuser, and Glinka's Russlan and Ludmilla Overture completed this popular program.

The next night the Chalet was again the scene of a concert, with French artists and French Canadian music occupying the spotlight. Twelve jolly folksongs were sung by the Alouette Quartet and thoroughly enjoyed. Arthur LeBlanc, young French violinist, showed that he has more than progressed artistically, judging by his playing of Vitali's Chaconne and Saint-Saens' Rondo Capriccioso. Marie Therese Paquin was the fine accompanist. Madeline Page, soprano, and Denis Herbour, bass, were also heard.

Weather No Bar to Music

Désiré Defauw, the regular conductor of Les Concerts Symphoniques, returned in a popular program of works by Grieg, Mendelssohn, Bizet, Liszt and Strauss. The following concert, despite a terrific storm in the afternoon, drew an audience filling the Chalet, with Howard Barlow leading Brahms' Fourth Symphony, Rimsky-Korsakoff's Capriccio Espagnol, and shorter works with well contrasted tonal effects. Sousa's The Stars and Stripes Forever proved so popular that it had to be repeated. At the end Mr. Barlow called on Mr. Defauw, who was in the audience, to share applause.

The following week, Montrealers were pleased to welcome Leonard Bernstein, young assistant conductor of the New York Philharmonic. A keen admirer of Sibelius, he accomplished all that he wished in that composer's Second Symphony. The suite arranged by Russell Bennett from Gershwin's Porgy and Bess was well liked. Works by Beethoven and Tchaikovsky completed the fine program.

The next week, despite threatening weather, Jean Marie Beaudet, musical director of the Canadian Broadcasting Corporation, led a program principally of French music. Saint-Saens' rarely heard overture to La Princesse Jaune led to Franck's Symphony, Debussy's Fetes (especially enjoyed by orchestra and audience), Arthur Benjamin's Suite, Light Music, a modernistic novelty which included a clever Viennese Waltz section, Berlioz's Rakoczy March, and the inevitable Johann Strauss waltz.

Grace Moore, appearing in stunning evening attire, was granted a perfect night by the weather man for her recital, also given at the Chalet. Air de Venus by Lully, an aria from Handel's Julius Caeser, Debussy's Air de Lia from L'Enfant Prodigue, Depuis le Jour from Louise (which made a hit), None but the Lonely Heart by Tchaikovsky were some of her best numbers, along with Ciribiribin and One Night of Love as encores. Her accompanist, Otto Herz, received enthusiastic applause also for his solos. This concert was arranged by a new organization, the Classic Society. If all the plans of this new group come to fruition, Montreal has some musical treats in store for it.

During August a succession of prominent conductors and soloists appeared at the Chalet, with success and good attendance, despite a local street-car strike and threats of rain. Sir Ernest MacMillan included in his program, Dvorak's "New World" Symphony, Morton Gould's Pavanne, well received despite the Montrealler's conservatism, and Cailliet's arrangement of Pop Goes the Weasel. The strike continued on Aug. 9, and prevented the concert. A week later Defauw led a popular list including Tchaikovsky's Pathétique Symphony. On Aug. 23 Erno Rapee made his local debut, scoring particularly with Tchaikovsky's Fourth, and items of Mozart, Wagner and others. The Aug. 29 concert was postponed to the next night because of rain, and then was held at Molson Stadium. The soloists were Marita Farell, Lucielle Browning, Frederick Jagel and Gerhard Pechner, all of the Metropolitan, with Kurt Adler as accompanist. Due to a faulty amplifying arrangement, the artists were somewhat at a disadvantage in a program of excellent performances of arias and concerted numbers, among which the Quartet from Martha made a particular hit.

William Taylor Joins Musical Courier

William Taylor will become a member of the Musical Courier staff, and will have charge of the Radio Department, commencing with the Oct. 1 issue. Mr. Taylor, trained as a newspaper man, has had wide experience in various phases of the music field. Until recently, he was vice-president of Josephine Vila, Inc., artist representatives. Previously he was associated for some years with William Knabe & Company and the Aeolian Company in artist promotion and sales capacity.

America as the New Home of Ballet Tradition

By ANTONY TUDOR

This summer of 1944 would seem to be a very opportune and a most necessary time for reviewing the state of Ballet as an art in the United States of America. For during these last few years two of the major travelling ballet companies of the world have spent all of their time performing here, except for the brief visits to the neighboring countries of Canada and Mexico. They are the Ballet Russe de Monte Carlo and the American-conceived and founded Ballet Theatre. Together with the earlier tours of the third of these companies, the Original Ballet Russe of Colonel de Basil, they have been almost entirely responsible for the slowly developing interest in this art.

The art of ballet was formerly not readily accepted here, and when accepted was not readily assimilated by the people who make up the theatre-going public of this nation. They had come to look upon ballet as an alien, rather odd, effete and very "fancy" form of theatre art, possessing little with which the average American could feel sympathy. But a few people, and especially S. Hurok, who with his special sense of knowing what will probably grow into popularity, continued to present the ballet in spite of the frequently none too encouraging responses of a potential audience to this "exotic" art. Their continued efforts succeeded in keeping the ballet companies going until something of American understanding, of ways of thinking and feeling, found their ways into some of the ballets that constitute the repertories of the companies now regularly performing for American audiences.

New Ideas Took Root

With the introduction of these new ideas, the Americans proved once again their readiness to accept them, and showed their native enthusiasm for what is contemporary. I think that for the first time in many, many years the members of the audience began to bring their intellects, as well as their emotions to the performances of ballet. This practice is going to affect the whole future of ballet, for an intelligent public will not forgive the many shortcomings that are still a part of so many ballet evenings.

A bad ballet may soon be allowed to have as few performances as a bad play on Broadway. Managements may be forced, through the new awareness of its patrons, to realize that it is a far wiser policy to spend time, money and effort on keeping its important ballets as good as possible than to spend them in a usually futile attempt to persuade its audience that a failure is not really bad.

ANTONY TUDOR

from a portrait by Louis Melançon.

Traditional Works Appreciated

Together with this interest in the new has come an awakening interest in the ballets that form the background of our art. People who some time ago looked upon our classical ballets as "old-fashioned junk" are now learning to appreciate the qualities that have enabled these ballets to last. They are learning the appreciation of the connoisseur for the antique. This is to say that there is now growing an appreciation of the tradition on which the art is founded, and without which no art form can long survive.

Now ballet is able to fill theatres all over the country, and an audience has finally been created that will bring its full desires for enjoyment to the performances. And now is the time that that nation-wide audience must be well nourished.

At the present time there is a large enough public in almost all of the large cities of the United States to support regular annual visits from two good ballet companies. There seems to be no reason to suppose that this public would not grow still larger if a brilliant artistic and entertainment standard were established and maintained. It is highly probable that many cities such as New York, San Francisco, and Chicago could even support their own resident ballet companies, if these were inaugurated on a neither too modest nor too immodest scale.

The first necessity of any such new company, of course, is a group of good dancers, and, although the ranks of the *corps de ballet* may be easily and adequately filled, the problem of finding enough soloists capable of filling the many good minor roles will be very considerable. These dancers must eventually develop into the leading dancers, able to perform the technical and interpretive demands of the many arduous leading roles in any ballet repertory. It will be sad if these dancers cannot be found at a moment when so many opportunities are becoming available for the display and advancement of their talents.

Training America's Dancers

Several reasons can be suggested to account for the dearth of probable future ballerinas in a country where the youth is so remarkably well-endowed, being wonderfully well equipped physically. American youth is almost always good-looking and well-proportioned and possesses all the necessary stamina and strength. Too often the ballet students here suffer from over-enthusiasm and impatience in an art which demands the utmost in patience for perfect achievement. And too often the spirit of competition that has no place in art is all too manifest in the average dancing school.

Sometimes even the better teachers of ballet in the United States allow themselves to be influenced by this desire to learn everything as quickly as possible, even if incorrectly. Then they do not give their students the constant care and correction that is necessary in the development of a great dancer. This is the more to be deplored since some of the best teachers in the world are here with a full understanding of traditions of their art. Surely they must realize the necessity of encouraging an understanding of these traditions in their pupils, if these dancers in embryo are to fulfill their possibilities to the utmost.

Some Faults in Teaching

Furthermore, a great many of these same pupils are possessed of basic faults that may have been the result of some periods of earlier faulty training. The primary lessons of a ballet dancer are all-important, but, unfortunately there are many, many self-called teachers of ballet scattered through this country who are totally unqualified to act as such. Even many competent teachers in most respects frequently neglect to train their students properly in posture, or in the proper and sensitive use of the arms, head and torso, and an undisciplined top of the body is one of the most frequently found faults among our dancers.

Of course, it is impossible to guarantee that all of the best teachers are equally good, but the parents of any child about to take lessons in ballet dancing should have the assurance that the teaching is of a guaranteed minimum standard. The teacher of ballet dancing should be officially qualified just as are professional practitioners in any other field, and all chance of having talent lost, or bodies misshapen, by the bad tuition of amateurs should be eliminated.

When these faults have been corrected, we may look forward to a growing number of young artists who might take their places in the ranks of the famous, and who will not only follow the traditions of the great dancers who have preceded them, but will even themselves be part of the transforming of this imported tradition into one that is native.

Activities of the Artists

Dorothy Kirsten, soprano, and PFC. Vicente Gomez, guitarist, were soloists recently with the Camp Shanks (N. Y.) Symphony Orchestra, Pfc. Nicholas Harsanyi conductor. Pfc Ossy Renardy is concertmaster of the ensemble, which includes officers and enlisted men from Camp Shanks, Fort Slocum, Camp Kilmer, West Point, and Stewart Field. Many formerly played with the NBC, CBS, Philadelphia, and St. Louis symphonies.

Enya Gonzalez, Filipino soprano, returns to the United States this month after having completed her third USO-Camp Shows overseas tour.

Jascha Horenstein, conductor, and his wife, Rose Landver-Horenstein, a teacher at the Academy of Vocal Arts, Philadelphia, have become American citizens. Hr. Horenstein has returned from Mexico, where he conducted a series of orchestral concerts and a performance of Don Giovanni.

Giovanni Martinelli, Colette D'Arville and Felix Salmond gave a joint program last month at the Manchester (Vt.) Country Club for the benefit of the Red Cross.

Susanne Sten, mezzo-soprano; Russell Roberts, tenor, and Leo Taubman, accompanist and piano soloist, recently completed a tour of eight military hospitals in New Jersey, West Virginia, North Carolina, Virginia, Georgia and Washington, D. C., for USO-Camp Shows. In 17 days 25 appearances were made before more than 3,500 wounded soldiers.

Rose Goldblatt, Canadian pianist, played numbers of Mozart, Liszt and Chopin over the Trans-Canada network of CBC on July 26.

Following his return from Hollywood, Nino Martini vacationed at his summer cottage in the Catskills, preparing for a heavy 1944-5 season.

A scholarship to one cellist and one violinist in three or four part harmony for radio solo training is offered by John Alpin Graydon of Hawthorne, N. J. Mr. Graydon is preparing string players for concert and radio work in single, double, triple and quadruple stopping.

Ana Drittelle, cellist, has been spending a vacation and appearing in concert this summer in Los Angeles.

Carl Hein, director of the New York College of Music, and Bronislaw Huberman, violinist, received the Mus.D. degree at the 74th commencement exercises of the Philadelphia Musical Academy.

Carroll Glenn, violinist, was soloist on Aug. 8 with the Great Lakes Concert Orchestra. Miss Glenn played an excerpt from Mendelssohn's Concerto and items of Prokofieff, Mompou-Szigeti, Castelnuovo-Tedesco-Heifetz, Bennett, Tchaikovsky, Kreisler and Sarasate. Henry Sukman was at the piano.

Lyn Murray has organized the firm of Murray-Alexander Associates with Jeff Alexander and Eugene Lowenthal and will present talent they have trained for radio, transcriptions and personal appearances.

Mr. Murray took his orchestra and chorus, with Mildred Bailey and Baritone William Hargrave of the Metropolitan, to Manhattan Beach on Aug. 29 to entertain the Coast Guard.

Earl Wild, pianist, has rejoined the NBC musical staff after two years of service in the Navy orchestra.

THE DANCE: Fall Ballet Season in Manhattan To Introduce New Choreographies

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The first of the New York ballet openings is on Sept. 10, when the Ballet Russe de Monte Carlo starts its two-week season at the City Center. The two premieres that have been announced have been choreographed by Georges Balanchine, with sets and costumes designed by Eugene Berman. The first, Dance Concerto, has its first performance on opening night. It is set to Stravinsky's Danses Concertantes and the leading parts will be danced by Alexandra Danilova and Frederic Franklin. The second, Le Bourgeois Gentilhomme, making its bow on Sept. 18, has music by Richard Strauss and is really a revision of a work that was produced some years ago. Otherwise the repertoire remains virtually the same as it was last year.

The roster of dancers is also just about the same, with the exception of one newcomer, Yura Lazovsky, who was recently released from the Army. Before entering the Army he was one of the featured dancers with Ballet Theatre.

A new musical director, Emanuel Balaban, has been appointed to replace Franz Allers, who will conduct several symphony concerts in the United States and Canada this season.

Other Dance Schedules

Ballet Theatre opens a four-week fall season at the Metropolitan Opera House on Oct. 8 with a formidable list of guest artists in addition to its regular personnel. Tamara Toumanova, who hasn't danced in New York for several seasons, is to appear with the company for the first time and will also go on tour with it. Other guest artists announced by S. Hurok are Dolin, Riabouchinska, Lichine, Massine, Argentinita, and Pilar Lopez.

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Boris Romanoff, formerly ballet master of the Metropolitan Opera, has accepted the same post with the Chicago Opera Company for the coming season.

IVA KITCHELL, dance - humorist, and three of her popular creations — Non-Objective, Ze Ballet, and Chorus Girl. Miss Kitchell will start her extended concert tour early this fall. (Photo by Stokely Webster)

The ten performances to be given under the auspices of the Students Dance Recital series at the Central High School of Needle Trades is as follows: Marina Svetlova and company—Sept. 30; Ted Shawn—Oct. 14; Arthur Mahoney and Thalia Mara—Dec. 2; Rosario and Antonio and company—Dec. 16; Jane Dudley, Sophie Maslow and William Bales and company—Jan. 20; Martha Graham and company—Feb. 10; Helen Tamiris and company—Mar. 11; Pearl Primus and company—Mar. 24; Grace and Kurt Graff—Apr. 14; Pauline Koner—Apr. 28.

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La Meri and her Natya Dancers presented a program of Hindu, Spanish and Latin-American dances at the Ethnologic Theatre on Aug. 29 and on Sept. 5 the program was devoted to dances of the Orient and Spain. . . . Lisan Kay taught one of her new dances, Promenade, at the Dancing Masters of America convention and performed two dances, Promenade and Scherzo, for the American Society of Dancing Teachers at the Hotel Astor.

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Iva Kitchell's concert tour will take her through New Jersey, Massachusetts, New York, Illinois, Indiana, Minnesota, Kansas, Texas, Alabama, Florida, Georgia, and Tennessee. . . . Monna Montes will go directly to Pasadena at the conclusion of her engagement with the Merry Widow in Portland, Oregon, where she is to give a concert. She is due back in New York at the end of September.

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Mordkin Passes

Owing to our limited summer issues, we have not had opportunity to comment on the loss to the dance world of Mikhail Mordkin, who died at 63 in Millbrook, N. J., on July 15. Born in Moscow and trained at the Imperial Ballet School, he was a member of the Ballet Russe of Diaghileff, with Pavlowa, Nijinsky, Karsavina and Fokine, with which he appeared in Paris in 1909. The following year he danced for the first time in New York with Pavlowa at the Metropolitan Opera House. After touring the world as a soloist, he returned to Russia and in 1917, after the Revolution, was placed in charge of all ballet productions of the Soviet Opera. He resigned the following year after differences on policy, and founded a school of his own in the Caucasus. In 1922 he and his wife, Baronislawa Pojitskaya, dancer, and his son, Mikhail, Jr., now a sergeant in the U. S. Army, were discovered suffering from typhus in Tiflis. In 1924 he returned to New York, where he appeared in the Greenwich Village Follies, then taught and founded the Mordkin Ballet. The latter was reorganized in 1940 as one of the nuclei of the Ballet Theatre. He had choreographed a number of ballets. His widow and son survive.

Mordkin was a link with the very brilliant early epoch of the Diaghileff Ballet and an example to younger dancers, though his choreographic work was somewhat limited in scope.

Philharmonic-Symphony Founds Pension Trust

Charles Triller, vice-president and treasurer of the Board of Directors of the Philharmonic-Symphony, has announced that, by an initial annual payment of $60,000, the Society has established a pension trust to provide for the retirement of the musician members of its orchestra and for its office employees. The City Bank Farmers Trust Company was named as Trustee. The plan, which had been approved by the Society's Board of Directors as well as by the members of the orchestra and office employees, becomes effective in October, 1944. Under the plan, the normal retirement age of musicians will be 60, except for wind instrument players, who will retire at 55. Office employees will normally be retired at the age of 65. Earlier retirement is provided for under certain circumstances. Participating musicians will receive a retirement allowance of $40 for each year of service rendered to the Society, with a maximum allowance of $1,200 for 30 or more years of service in the orchestra.

The opening concert of the New York Philharmonic-Symphony Society takes place on Oct. 5. Artur Rodzinski, Musical Director of the Philharmonic-Symphony, has no soloists on his first fortnight's programs. During the third week, Yehudi Menuhin appears in the Mendelssohn Violin Concerto, and during the last week of October Robert Casadesus is soloist, on Thursday evening and Friday afternoon in the Mozart Concerto in C minor, K. 491, and on Saturday evening and Sunday afternoon in the Saint-Saens Concerto No. 4.

Jascha Heifetz, who makes no New York appearance this season but with the Philharmonic, will be heard in the Beethoven Concerto on Jan. 11, 12, and 14. The preceding week Fritz Kreisler plays the Brahms Concerto.

Among the 27 soloists who will be heard with the orchestra in the coming season, besides those already named, are: pianists, Claudio Arrau, Alexander Brailowsky, Rudolf Firkusny, Leon Fleisher, (16-year-old California artist), Josef Hofmann, Eugene Istomin (who made his debut last year as the Leventritt prize winner), Wanda Landowska (who has not played with the Philharmonic since 1927), Artur Schnabel and Rudolf Serkin; violinists, Zino Francescatti, Nathan Milstein, Erica Morini, Ricardo Odnoposoff, Isaac Stern (first appearance on the regular winter subscription series), Joseph Szigeti, and two members of the orchestra, concertmaster John Corigliano and assistant concertmaster Michael Rosenker; cellists, Gregor Piatigorsky, Joseph Schuster and the Philharmonic solo player, Leonard Rose.

Kerstin Thorborg and Charles Kullman will be heard in Mahler's Das Lied von der Erde and John Brownlee in William Walton's Belshazzar's Feast.

Plan Post-War French Scholarships

A scholarship fund for French musicians impoverished by the war is planned for the Paris Conservatory by a group of musicians graduated there in 1918. Leon Leonardi, conductor, is in charge of plans and is arranging a concert by the group which includes Jose Iturbi, Robert Casadesus and members of the New York Philharmonic, Boston and NBC symphonies who were classmates of his in that year.

Hautzig Wins Town Hall Award

Walter Hautzig, pianist, is the winner of the 1944 Town Hall Endowment Series Award for young artists, it is announced by Walter Naumburg, Chairman of the Town Hall Music Committee. The 22-year old Viennese artist, now a resident of New York, shortly after coming to this country won a competitive scholarship at the Curtis Institute of Music in Philadelphia, with Harry Kaufman and Mieczylaw Munz. In 1942 he received the Philadelphia Music Club's Award for piano and the New York Madrigal Society's award. Mr. Hautzig will be presented this season in a recital of the Town Hall Endowment Series.

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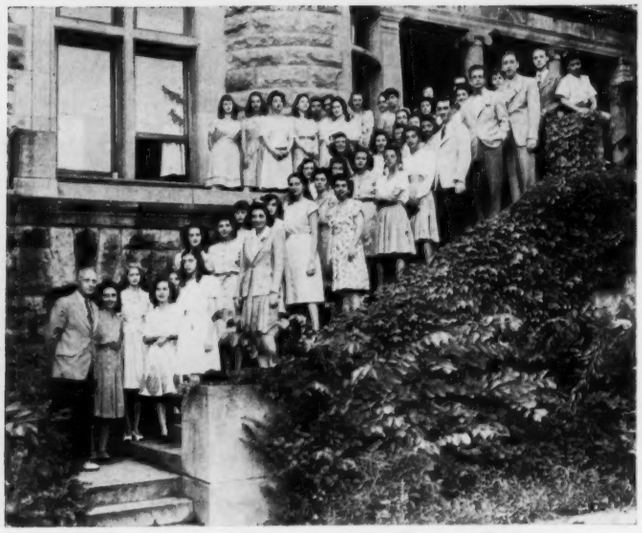
JOSEF HOFMANN PLAYS FOR A JUNIOR AUDIENCE

in his cabin at Camp Wigwam, Harrison, Me., the only one in the camp which boasts a grand piano. Hofmann, who became interested in this retreat when his sons, Anton, now in service, and Edward, spent a summer there seven years ago, this year chose it for his entire vacation, broken only by engagements as soloist at the Lewisohn Stadium and on the Telephone Hour radio show. (Photo by Leo Trachtenberg.)



ROBERT AND GABY CASADESUS WITH STUDENTS

of their master classes held again this summer at the Barrington School, Great Barrington, Mass. The French pianists have been keeping alive the Fontainebleau idea in this country during the war. (Photo by John S. Watson.)

BOSTONIANS AGAIN TO BROADCAST

By JULES WOLFFERS

BOSTON.—Serge Koussevitzky will begin his twenty-first successive season as conductor of the Boston Symphony Orchestra when that organization commences its sixty-fourth year on Oct. 6. As usual, the main subscription series will consist of twenty-four pairs of Friday afternoon and Saturday evening concerts. Allis-Chalmers again will sponsor broadcast of the first part of each Saturday concert over a network of more than 160 radio stations in this country and Canada.

A change has been made in the shorter six-concert series. Previously given on Mondays and Tuesdays, the programs will be held Sunday afternoons and repeated Monday evenings.

Three guest conductors have been announced: George Szell, conductor of the Metropolitan Opera; Dimitri Mitropoulos, who scored an enormous success when he made his American debut at these concerts; and Leonard Bernstein, youthful Koussevitzky protégé. Also scheduled to conduct is Richard Burgin, associate conductor and concertmaster of the Orchestra.

The list of soloists include pianists Robert Casadesus, Witold Malcuzynski and Jesus Maria Sanroma; the duo-pianists Pierre Luboshutz and Genia Nemenoff; violinists Zino Francescatti, Jascha Heifetz, Ruth Posselt and the violinist William Primrose. Other soloists will be announced at a later date as will the complete schedule of out of town concerts.

Esplanade Series Ends

Arthur Fiedler brought his July-August series of outdoor Esplanade Concerts to a close before an audience of 20,000. Mr. Fiedler led the orchestra of Boston Symphony musicians through seventeen of the twenty-four scheduled evening performances, besides conducting all four of the children's afternoon programs. Four soloists, all pianists, were presented in August: Selma Kramer in the Rachmaninoff Second Concerto; Luise Vosgerchian in the Grieg Concerto; Bernhard Wieser in the Tschaikovsky; and Leo Litwin in Gershwin's Rhapsody in Blue. The second half of the season brought as guest conductors Paul Cherkassky, Emil Arcieri, G. Wallace Woodworth, and Wheeler Beckett.

Special patriotic observances were featured at four concerts. A program in honor of the second anniversary of the WAVES included the stirring spectacle of new recruits being sworn in by Admiral Theobald of the First Naval District. At a program dedicated to the U. S. Marines, a playlet was presented —A Tribute to the Marines, by Robert C. Schimmel. Substituting for Assistant Secretary of the Navy Ralph A. Bard, the Hon. John F. Fitzgerald delivered an address at the program marking Loyalty Week. Observance of the 154th anniversary of the Coast Guard featured the SPAR Choral Group under the direction of Solomon G. Braslavsky. Mr. Fiedler had paid tribute to the Army, the Navy and the WAC at Pop concerts earlier in the summer.

While the Esplanade season was still on, the Boston Symphony launched the last item in its list of practically year round Symphony activities. Before an extremely knowing, music-wise audience Bernard Zighera conducted the first of the series of Chamber Orchestra Concerts by Symphony principals and other players at the New England Mutual Hall. The finely played and conducted program included Bach's Brandenburg Concerto No. 3, the Mozart Serenade in C minor for eight winds, Mahler's Kindertotenlieder for Contralto and Orchestra, with Mary Davenport the soloist, and the first Boston performance of the "Tre Ricercari" by Martinu. These Ricercari show considerable technical dexterity and clever instrumentation. The composer was present and took several bows.

Harvard conductor G. Wallace Woodworth took over the second pair of programs with excerpts from Handel's "Solomon," the Harvard Glee Club and Radcliffe Choral Society assisting; Bach's Concerto in C Major for Three Harpsichords and Orchestra, with harpsichordists Putnam Aldrich, Sylvia Marlowe and Daniel Pinkham performing on three somewhat mismated instruments; the Mozart Symphony in B-Flat, No. 33; and Beethoven's rarely performed (in the original) Six Contradances and Two Minuets.

Old-time Music Played

The Boston Society of Ancient Instruments, Alfred Zighera, director, and the Boston Flute Players Club, Georges Laurent, director, shared honors in the third concert. Paul Federovsky, descant viol, Albert Bernard, treble viol, Alfred Zighera, viola da gamba, Gaston Dufresne, violone, and Putnam Aldrich, harpsichord, presented works by Bach and two of his contemporaries—Antonio Lotti and Georg Philipp Telemann. Weber's Trio for Flute, Cello and Piano with Messrs Laurent, Bedetti and Litwin, and D'Indy's beautiful Suite for Flute, Violin, Viola, Cello and Harp (Lefranc, viola; B. Zighera, harp) formed the Flute Club's contribution.

Richard Burgin conducted a string orchestra for the final pair of programs. Aria and finale from Dido and Aeneas, Purcell, arranged for strings by Mitropoulos opened the concert followed by a Bach-Pick-Mangiagalli Partita, a Hindemith work entitled Theme with Variations, According to the Four Temperamenents, for Strings with Piano. The four variations—Melancholic, Sanguine, Phlegmatic, Choleric—bear out their names. Lukas Foss was the solo pianist. Two Preludes for Strings Op. 11, by Shostakovich and Tchaikovsky's Serenade for Strings, Op. 48, ended this splendid program and series.

Casadesus See Return of Conservatory to Fontainebleau

(*Picture on Page* 3)

With the liberation of Paris, Robert Casadesus, French pianist, looks forward to the time when the Fontainebleau American Conservatory of Music may be reestablished at its former habitat, the Louis XV wing of the Palace of Fontainebleau. The pianist, who for some years headed the piano department of this noted French school, has kept the Fontainebleau tradition alive in this country. At the suggestion of Beatrice Sendler, president of the Fontainebleau Alumni Association, Casadesus, with his pianist-wife Gaby Casadesus and Marthe Pillois, language teacher, opened a "transplanted Fontainebleau" School in Newport, R. I. in the summer of 1940, using the buildings of St. George's School. In 1942 the new Fontainebleau School changed its residence to Great Barrington in the Berkshires, where the Casadesus family makes its summer home. A large percentage of its student body are alumni of the Paris school.

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Record Opera and Symphony Season for Cleveland

By ROSA H. WIDDER

CLEVELAND.—Contrary to all expectations some well-known names of radio failed to draw throngs to the Cleveland Orchestra Summer Pop concerts, as anticipated by the management. It fell to the local artists to attract upward of 6,000 music lovers to Public Auditorium. True, several of them had acquired national fame, such as Donald Dickson, baritone, and Josef Fuchs, violinist, former concertmaster of the Cleveland Orchestra for 15 years. The latter's playing of the Tchaikovsky Concerto was superb, as were also all the encores insisted upon by an enthusiastic audience. Beryl Rubinstein, tanned and physically fit, returned from 14 months of overseas service, brought to his fine piano art more vigor, fire and abandon. His vehicles were the Tchaikovsky B flat minor Concerto and Gershwin's Rhapsody in Blue, as encores he added some Gershwin Preludes and his own clever arrangement of I Got Plenty of Nuttin.' Talented young Eunice Podis appeared with the Summer Orchestra for the fourth consecutive season The Greig Concerto becomes her admirably.

Three Opera Series Announced

What may be termed the Battle of the Operas is now being launched in initiating the new season. Supplementing the annual spring festival week by the Metropolitan Opera, Giacomo Bernardi, again entering the managerial field after several years, has signed a ten year contract with the Philadelphia La Scala Opera Company. Popular prices will prevail with Metropolitan stars headlining the casts, in a fall festival to be presented Oct. 4-8.

Mr. Bernardi announces Zinka Milanov, Hilde Reggiani, Bruna Castagna, Nino Martini, Alexander Sved, Armand Tokatyan, Martinelli, Sydney Rayner, Bruno Landi, Dorothy Kirsten, Vivien Della Chiesa and many others to appear in Tosca, Traviata, Trovatore, La Boheme, Aida, Lucia di Lammermoor, Cavalleria and Pagliacci. Giuseppe, Bamboschek and Gabriele Simeoni will conduct.

A large and representative citizens' committee and advisory board has been set up by Mr. Bernardi, many of these also represented in the Northern Ohio Opera Association supporting the Metropolitan Opera season. It is felt that fine casts at popular prices will stimulate opera interest in the city, and in no way act as competition to the regular Metropolitan spring series.

Suddenly the announcement was made by Fortune Gallo that his company would appear at Masonic Hall, Sept. 14-17. He is presenting Aida, Rigoletto, Trovatore, Traviata, Faust and Carmen.

Orchestral Plans

The Cleveland Orchestra has announced in advance the programs for its 27th season, which opens in Severance Hall on the evenings of Oct. 12 and 14. The new works commissioned for the orchestra by the Fynette H. Kulas Original American Composers Fund will be given their first performances, the Poem for Orchestra by William Grant Still and the Concerto for Orchestra by Morton Gould. There will be other new works by Lionel Barrymore, Aaron Copland, Paul Hindemith and others.

Vladimir Golschmann, conductor of the St. Louis Symphony, will lead the opening concerts on Oct. 12 and 14. He will conduct seven pairs of concerts and be in charge of the orchestra during its five weeks on tour. Fritz Reiner, musical director of the Pittsburgh Symphony, and Rudolph Ringwall, associate conductor of the orchestra, will each lead three pairs of concerts. Two pairs each will fall to George Szell, Czech conductor of the Metropolitan Opera; Eugene Goossens, musical director of the Cincinnati Symphony, and Frank Black, conductor of the NBC Symphony. Mr. Szell and Mr. Reiner will both appear with the orchestra for the first time.

Helen Traubel, soprano, will return as soloist in music by Wagner, Oct. 26 and 28. Artur Rubinstein plays Chopin's Concerto in F minor and Rachmaninoff's Rhapsody on a Theme of Paganini, Nov. 9 and 11. Alexander Brailowsky performs the Symphonic Variations of Franck and the Totentanz of Liszt, Jan. 25 and 27. A newcomer among the pianists is Simon Barere, to be heard in the Second Concerto of Rachmaninoff on March 1 and 3. The violinists include Jascha Heifetz, who plays the Brahms Concerto on Feb. 22 and 24; and Nathan Milstein, the Symphonie Espagnole of Lalo on Dec. 21 and 23. Joseph Knitzer, head of the violin department of the Cleveland Institute of Music, will be soloist in the Poème of Chausson and the Tzigane of Ravel on March 8 and 10. Tossy Spivakovsky, now entering his third year as the orchestra's concertmaster, will make two appearances as soloist, playing the concertos of Mendelssohn and Sibelius on Jan. 4 and 6, and April 5 and 7. Gregor Piatigorsky on Dec. 7 and 9 will be heard in the Dvorak Concerto.

JOSEPH SCHUSTER and "TOMMY". The cellist on Oct. 25 appears in Town Hall as soloist with the New York Philharmonic Chamber Orchestra; on Nov. 27 in Carnegie Hall with the National Orchestral Association; on Feb. 24 and 25 with the Philharmonic-Symphony Society; and in November in recital at Frick Museum, New York. His tour, starting in October, is under N.C.A.C.

Plan Art Centre in Central Opera House

Establishment of an art centre for music, ballet, opera and drama in the Central Opera House, East 67th st., New York City, is proposed by the Central Opera Company, Inc., which has acquired the property. Georges Zaslawsky is president and Charles N. Drake has been appointed manager. The main auditorium seats 2,500 and an assembly hall provides 600 accommodations. There are also a motion picture theatre seating 800 and a number of studios and lecture rooms.

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RADIO . . . . . Metropolitan Opera Auditions, Semi-Finalist. (Blue Network).
Great Moments in Music, Celanese Hour. (C.B.S.).
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OPERETTA . . **FIFTY-SIX** appearances in **EIGHT** different roles with the **MUNICIPAL OPERA,** St. Louis, this summer: (Eileen) . . . . "Another scene stealer was John Brooks McCormack whose renditions of . . . mark him as something more than the usual stock company tenor." *—William Inge, St. Louis Star Times, June 27, 1944*

ORATORIO . . (Elijah) . . . at Lawrence College . . . "John Brooks McCormack showed a **BRILLIANTLY SCHOOLED TENOR VOICE** with **GREAT DRAMATIC QUALITIES.**" *—Appleton Post-Crescent, May 29, 1944*

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PNINA SALTZMAN,

young pianist, discovery of Alfred Cortot, in a ricksha at Durban, South Africa. Under the management of the Cherniavsky Bureau, the Palestinian girl, winner of the Premiere Prix de Piano at the National Conservatoire, Paris, who has appeared with the Palestine Orchestra more than 50 times, gave seven concerts in Johannesburg, four in Durban, and was received by Premier Smuts and visiting and local officials at Parliament House, Capetown. Miss Saltzman next season goes to Australia and later will tour South America before coming to the United States.

Ft. Wayne Orchestra Names Schwieger as Leader

FORT WAYNE, IND.—Hans Schwieger has been engaged as musical director and conductor of the Fort Wayne Philharmonic Orchestra, sponsored by the Philharmonic Society of Fort Wayne, Inc., formed on May 17 last.

Mr. Schwieger, a member of the musical staff of the New York City Center of Music and Drama, formerly was musical director of the Columbia (S. C.) Music Festival Association and conductor of the Southern Symphony Orchestra. He plans five subscription concerts, two "pops" and a children's concert. Soloists already engaged are Ania Dorfmann and William Kapell, pianists.

St. Francis College Reopens

St. Francis College, founded in 1890 and located in Lafayette, Ind., opens its fall term in Fort Wayne, Ind. Robert Hernried is director of the music department.

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Washington Patrons Greet Opera and Park Concerts

Washington, D. C.

The National Negro Opera Company, scheduled for three performances at the Potomac Watergate, finally succeeded in presenting two of them, with the third now scheduled for this month. Weather was the company's first obstacle, causing two successive rainouts. La Traviata was given the following night, with Otto Lehmann conducting the orchestra and principal roles taken by June McMechen, Joseph Lipscomb, and William Franklin. Financial obstacles were reported responsible for numerous delays in the succeeding offering, Faust. Mr. Lehmann again conducted and the principal were Ruth Logan, Chauncey Brown, Ralph Herbert and William Robinson. The company confirmed the good impression made here last year. On both evenings the work of the chorus was especially commendable.

The Army Air Forces Band, under the leadership of Capt. George S. Howard, is presenting four concerts at the Watergate. At the first of these it was joined by soloists Sgt. Glenn Darwin, baritone; Tech./Sgt. Gordon Pulis, trombone, and Pfc. James Wilbur, clarinet.

Chamber Concerts Concluded

The Starlight Series of chamber music concerts at Meridian Hill Park was concluded during the month. Among the groups to appear was the Blaisdell-Kenton-Lawrence Trio, assisted by Ruth Brall, contralto; The Stuyvesant Quartet; and the Horace Britt Ensemble, which presented a program of string quintets.

The week-end concerts at Meridian Hill Park have been continuing. The Siberian Singers appeared on this series. The Society of Ancient Instruments played a Monday-Tuesday pair after they had suffered a twin rainout. Mona Paulee, Metropolitan mezzo-soprano, who was soloist at a symphony concert here earlier in the summer, returned in a joint recital with John Sebastian, harmonica virtuoso. The following week the Southernaires Quartet appeared.

Gallery Programs

Jose Figueroa, violinist, and his brother, Narciso Figueroa, pianist, gave a distinguished performance in joint recital recently at the National Gallery of Art. Capt. William S. Newman featured some new music in his piano recital at the same place. The National Gallery Sinfonietta gave a concert under the direction of its conductor, Richard Bales. This admirable group has introduced performances of many contemporary works. Emma Beldan, soprano, disclosed a fine voice in a program of songs on Aug. 13.

At the Phillips Memorial Gallery concerts have been offered recently by Willa Semple, pianist, and Capt. William H. Miller, tenor; Margaret Zillia, soprano; and Margaret Vardi, soprano. The United Nations Club presented Gyorgy Sandor, pianist, in recital on Aug. 15.

A series of organ recitals has been given on Tuesdays at the Washington Cathedral. The Navy Band has been appearing on Monday evenings at the east front of the Capitol, and the Marine Band plays on Tuesdays at the Marine Barracks.

L. E.

Concerts for William and Mary College

NORFOLK, VA.—Mrs. Cornelia Grahn Hancock, manager of the William and Mary College Concert Series, has announced five events for next season. Claudio Arrau, Chilean pianist, opens the series on Oct. 30. Thomas L. Thomas, baritone, appears on Nov. 30, Blanch Thebom, mezzo-soprano, Jan. 25, Raya Garbousova, 'cellist, Feb. 27, and the National Operatic Quartet March 28. The concerts have been moved to Blair Junior H. S. Auditorium, an intimate concert hall.

VERA AVAR,

dramatic-coloratura soprano, came to the United States after her career in Hungary was cut short by the Nazi occupation. She has made a number of appearances in private recitals and has recently come under the management of AMF Artists Service, Inc., which will present her in a series of Fellowship Concerts.

Marshall College Events

HUNTINGTON, W. VA.—Marshall College will present six attractions on its Artists Series course next season. The opening event, Oct. 10, in the Keith-Albee Theatre, will be Traviata sung by a company of 75 including Nadine Conner, Jacques Gerard and Carlo Morelli. Miliza Korjus, soprano, appears on Nov. 14 in the City Auditorium, and Dorothy Thompson lectures in December. On Feb. 19, the Philadelphia Orchestra will be heard at the theatre with Eugene Ormandy conducting. Excerpts from opera will be sung in the Auditorium on March 5 by Marita Farell, soprano; Lucille Browning, contralto; Frederick Jagel, tenor and John Brownlee, baritone, with Kurt Adler accompaning the Metropolitan artists. The Farbman String Symphony, with Edith Schiller, pianist, is scheduled for April 2 in the Auditorium and the concluding recital there, on April 9, will be sung by Emery Darcy, Metropolitan Opera tenor.

HELEN CHASE,

New York voice teacher, vacationing with her brother.

ROBERT ELMORE

composer-organist, has been named organist of the Philadelphia Orchestra. Mr. Elmore this month resumes his post as vice-chairman of the Department of Music of the University of Pennsylvania. He also is a member of the faculty of both the Philadelphia and Clarke conservatories and organist and choirmaster at Holy Trinity Church, Philadelphia. (Photo by Rembrandt Studios, Inc.)

Rubinstein Rejoins Institute After War Service

CLEVELAND.—Beryl Rubinstein has resumed his duties as director of the Cleveland Institute of Music after serving as a Captain in the Special Service Division of the Army for the past two years, which included fourteen months overseas duty.

Mr. Rubinstein again heads the piano department and Leonard Shure remains as a guest teacher. Ward Lewis, who has been Acting Director for the past two years, is Dean of the Faculty and head of the ear-training and sight-singing department. New members of the Faculty are Jenö Antal, violin; Harvey McGuire, oboe; and Cloyd Duff, timpani. All three men are members of the Cleveland Orchestra.

Scholarships have been awarded to the following students, who are taking the Bachelor of Music degree course: Reta Biehle, Colette Jablonski, Florence Kampfe and Doris Weisenbach, in piano; Joseph Firszt, Sol Goldman, Sidney Harth, Harold Schuster and Lois Throckmorton, in violin; Evelyn Allen, Mildred Mueller, Charlotte Penner and Betty Lou Varley, in voice; Flora True Bowen in composition; Walter Mayhall in flute; Donald Mackey in French horn; and Eleanor Pudil in trombone.

Scholarship examinations for elementary and high school students were held the second week of September, and the fall session of the Institute will open on Sept. 18.

New Western College Head

OXFORD, O.—Harold Carl Schmidt, for 11 years head of the music department and director of the choir at Fisk University, has been named professor and chairman of the department of music at Western College here. He will also direct the college choir.

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CHAUTAUQUA SALUTES ARTISTS

HEARD IN MUSIC EVENTS AT CHAUTAUQUA.
Left, Pauline Pierce, mezzo-soprano, who sang Mignon, with Conductor Alberto Bimboni, on the steps at Norton Hall. Centre, Josephine Antoine, Metropolitan Opera soprano, who was heard as Nadine in The Elixir of Love, greeted as she arrived for rehearsal by Gil Gallagher, bass. Right, Jean Browning, contralto, in her costume as Niklausse in The Tales of Hoffmann.

CHAUTAUQUA, N. Y.—The 71st season at Chautauqua closed on Aug. 27, after eight weeks filled with musical events, operas, plays and lectures, and with a large attendance at the Summer Schools of Music, Art and Drama.

Franco Autori has been reappointed conductor of the Chautauqua Symphony Orchestra for next year. Autori, who conducts without a score, has for the past eight years been the conductor of the Buffalo Philharmonic Orchestra. His work at Chautauqua has been highly pleasing for artistic merit, and for the wide variety of music which has been included in the programs. American scores by Harl McDonald, Virgil Thompson, Morton Gould and Nicolai Berezowsky, with world premieres of works by Tibor Serly, Henry Cowell and Marion Bauer have been played, as well as old masters and contemporary European composers.

The Amphitheatre has a seating capacity of over 7,000, and the tri-weekly concerts by the Orchestra have filled nearly every seat. For many events a ring of standees formed around the upper edge and there was a large attendance even on the few rainy days.

Grainger Heard With Orchestra

At the final concert, Aug. 23, Percy Grainger was the soloist, playing the Ballade by Fauré and American Concertette No. 1, by Gould, with the orchestra. A heavy rain failed to keep the crowd away and it was rewarded by a beautifully conducted Brahms Symphony No. 1, and Fantasia in G major by Bach-Volkel. Autori and the members of the Orchestra were given the Chautauqua salute, a waving of over 5,000 handkerchiefs.

Other soloists heard with the Orchestra this summer have been: Mischa Mischakoff, violinist; Ernest Hutcheson, pianist; Josephine Antoine, Suzanne Fisher, sopranos, Jean Browning, contralto; Pauline Pierce, mezzo soprano; Nathan Gordon, violist; Carrol Glenn, violinist; Louise Meiszner, pianist; Eudice Shapiro, violinist; Annette Burford, soprano; Georges Miquelle, cellist; Donald Dame, tenor; and Nadia Reisenberg, pianist.

Saturday morning concerts for Young People (and not so young people) have featured a different section of the orchestra each week, with Mr. Autori giving short explanatory talks before each number. Soloists were: Ardyth Walker, cellist; Ruth Freeman, flutist and Lois Wann, oboist; George William Volkel, organist; Edward Murphy, French horn player, and Lillian Kamenetsky, pianist.

Norton Hall, the million dollar theatre which has been the scene of the operas, plays and chamber music programs, has a seating capacity of over 1,400, which was filled for every event, with many standees.

Presentations by the Chautauqua Opera Association this season were; Patience, Elixir of Love, The Old Maid and the Thief, Pagliacci, Tales of Hoffmann, Mignon, and La Boheme. Two performances of each were given in connection with the Juilliard School of Music, leading roles being sung by Donald Dame, Josephine Antoine, and Susanne Fisher, of the Metropolitan Opera. The director is Alfredo Valenti, and the orchestra is under the batons of Alberto Bimboni and Edgar Schenkman.

Three programs of chamber music were given on alternate Monday afternoons by the Mischa Mischakoff String Quartet, made up of Mr. Mischakoff, concertmaster of the NBC Symphony Orchestra; Georges Miquelle, first cellist of the Detroit Symphony; Nathan Gordon, violist, and Daniel Guilet, second violinist, both members of the NBC Symphony Orchestra.

The Chautauqua Choir of 250 under the direction of Walter Howe, recently appointed director of the Worcester, Mass. Festival, was an important musical unit. It took part in the Sunday Song Services and on Aug. 5 was joined by three neighboring choirs and the Chautauqua Symphony in the Regional Choral Festival, singing under Mr. Howe's direction, Hiawatha's Wedding Feast as a highlight. George William Volkel, official organist of Chautauqua, accompanied the choir throughout the season. Afternoon organ recitals by Mr. Volkel were a feature.

Visiting Chautauqua for a month was the Columbus (Ohio) Boy's Choir, Herbert Huffman, director. Their singing enlivened many programs. Recitals by Frieda Hempel, Conrad Thibault, Evan Evans and the English Duo also took place in the Amphitheatre this season.

Gate receipts at Chautauqua this season have been the largest in recent history. At "Old First" Night, the sum of $242,000 was quickly subscribed by Chautauquans that the educational and musical programs may continue unimpeded by financial difficulties. A goal of one million dollars as a Foundation Fund has been set for 1948, the Diamond Jubilee Year.

Ralph H. Norton, president of the Acme Steel Corporation of Chicago, is the new president, and Ralph McCallister, director of the Adult Education Council of Chicago, will be the new director of Program and Education at Chautauqua for 1945.

Mary Craig at Pawling Centre

Mary Craig, operatic, concert and church soprano, recently gave an open-air concert for servicemen at the Government Rehabilitation Centre, Pawling, N. Y. In addition to Malotte's setting of the Lord's Prayer, Miss Craig sang works of Herbert, Romberg and Strauss, Cpl. Sinclair accompanying.

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Chicago Opera Announces Season's Opening Bills

By René Devries

The reorganized Chicago Opera will start its 1944-45 season on Monday, Oct. 16, with Carmen, featuring Gladys Swarthout, Kurt Baum, Alexander Sved and Christina Carroll. The new general artistic director, Fausto Cleva, announces also these other plans for the initial week: Oct. 18, Traviata, with Sayao, Berini, Weede; Oct. 20, Bohême, employing Marjory Hess, Carroll, Martini Bonelli; Oct. 21 (matinée) Aida, with Milanov, Thorborg, Baum, Sved, Moscona; Oct. 20 (evening) Walküre, the cast including Traubel, Thorborg, Varnay, Darcy and Janssen.

Gustaf Bergman, formerly stage director of the Royal Opera in Stockholm, and the husband of Kerstin Thorborg, Metropolitan and Chicago Opera contralto, has been engaged as stage director of the Chicago Opera Company for the coming season, by Fausto Cleva, the company's artistic director. Boris Romanoff, formerly of the Metropolitan Opera, is the new ballet master.

The Ballet Russe de Monte Carlo, opening here in the Civic Opera House on Sept. 28, celebrates this year the silver anniversary of George Balanchine's choreographic career by the presentation of three of his new works: Dance Concerto, Bourgeois Gentilhomme, and Ballet Imperial. The Ballet Russe between Sept. 28 to Oct. 8. will give 15 performances. Leading artists of the company include Alexandra Danilova, Nathalie Krassovska, Maria Tallchief, Dorothy Etheridge, Ruthanna Boris, Mary Ellen Moylan, Anna Istomina, Frederic Franklin, Leon Danielian, Yurek Lazovsky, Alexander Goudovitch, Nicholas Magallanes, Alfredo Corvino and Serge Ismailoff. The new conductor of the Ballet Russe is Emanuel Balaban; Frederick Franklin is new *maitre de ballet;* the *régisseur général* is Jean Yazvinsky, with Lazovsky as assistant.

Heniot Levy Honored by Club

Honoring Mr. and Mrs. Heniot Levy, members of the Club that bears his name met at the Windemere Hotel recently to celebrate Mr. Levy's birthday with a banquet. At the close of the informal program which followed Mrs. Marguerite Ulhman, president, presented a gift from his piano students in token of their appreciation.

Chicago Music Festival Attracts 90,000

Nearly 10,000 singers and players participated in the 15th annual Chicago Music Festival, sponsored by the Chicago Tribune Charities, Inc., on Aug. 19, in Soldiers Field. An audience of some 90,000 enjoyed a program dedicated to America's fighting forces. The entire company of Oklahoma presented several hit tunes from the operetta; Chief Specialist John Carter appeared as tenor soloist, and the festival orchestra and chorus paid tribute to composer John Alden Carpenter in a fine performance of his Song of Faith. Henry Weber, musical director, conducted his orchestra of 100 to new victory, and the festival chorus did itself proud under the baton of Edgar Nelson. The Community Singing had in Carl Craven an enthusiastic leader. One of the outstanding features of the big affair managed by the efficient and popular Philip Maxwell, festival director, was furnished by the Chicago All-Girl Piano Symphony, directed by Antoinette Rich, with 19 of her disciples playing at 12 pianos as so many young virtuosos.

Yvonne Chauveau at Sherwood Hall

The Sherwood Music School presented to the members of the Annual Convention of Affiliated Teachers a recital by three of its top-notch artist-students. Yvonne Chauveau, soprano pupil of Maria Hussa and Senia Greve, divided honors with Giulio Favario and Joseph Posta, pianists from the class of Leo Poldolsky, at the Sherwood Recital Hall. Heard for the purpose of this review in Schubert's Die Jonge Nonne, three of Brahms' Gypsy Songs, and Adieu, Forets, from Tchaikovsky's Jeanne d'Arc, Miss Chaveau proved herself the proud possessor of a voice of rich texture and the intelligence to express all emotion tellingly. Due to other assignments, we came too late to hear Mr. Favario perform the Hummel Concerto and were compelled to leave as Mr. Posta approached the piano to play the Tchaikovsky B Flat Minor concerto to orchestral accompaniments on the second piano by his teacher.

Raisa-Rimini Plan Victory Festival

Rosa Raisa and Giacomo Rimini, two of the most notable figures in the field of music, are preparing a huge Victory Festival to be presented soon after the downfall of Nazism.

Chicago Symphony Has New Players

Ten new members of the Chicago Symphony Orchestra for the 54th season which opens on Oct. 12, have been announced by George A. Kuyper, business manager of the Orchestra Association. The new members are: Hans Bassermann, violinist and new assistant concertmaster, formerly concertmaster of the Berlin Philharmonic Orchestra; Charles Foidart, viola, who

(*Please turn to next page*)

SERGEI TARNOWSKY,
pianist, who has been holding master classes on the Pacific coast, resumes his teaching at De Paul University, Chicago, in October. He will fulfill many solo engagements next season, 30 recitals already having been booked. (G. Nelidoff Photo.)

MARIA HUSSA,
operatic and concert soprano of Chicago, gave many recitals of Strauss works in Europe with Richard Strauss, shown with her, as accompanist.

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was first viola player in the National Orchestra of Brussels; Arnold Jacobs, tuba, formerly with the Indianapolis and Pittsburgh Symphony orchestra; Harry M. Jacobs, horn, who played with San Diego, New Orleans and Minneapolis Symphony Orchestras; Charles Jackson, horn, formerly with the Illinois Symphony, Chicago Civic Opera orchestra and Indianapolis Symphony; Eugene Settanni, violin, formerly first violinist with the Philadelphia Opera Company and the Pittsburgh Symphony; Jenska Slebos, first cellist with Chicago Civic Orchestra and Illinois Symphony, staff cellist with NBC and Blue Network; George Gundersen Soeller, second flute, formerly with Warsaw and Berlin Philharmonic Orchestras; James J. Vrhel, bass, who played with the National Symphony in Washington, D. C. and the Indianapolis Symphony; and Nathan A. Zimberoff, bass, formerly with Chicago Civic Orchestra and Detroit Symphony. Dudley Powers, who became principal of the cello section of the orchestra during the Ravinia season, will continue in that position. Another member of the orchestra last season, Harvey Noack, has been appointed first flutist.

Civic Orchestra Marks 25 Years

The management of the Chicago Symphony Orchestra announces that the 25th season of the Civic Orchestra will open in October. This training school for symphony players will again be under the direction of the conductors and players of the Chicago Symphony Orchestra. The training gained in the Civic Orchestra has enabled over one hundred musicians to obtain positions in the major symphony orchestras of the country. At the present time some forty-five members of the Chicago Symphony are graduates of the Civic, including six first-desk men. The Civic Orchestra rehearses four times a week under the guidance of principals of the Chicago Symphony Orchestra. Classes are provided in ear-training, harmony, counterpoint, composition and orchestration. Classes in chamber music and ensemble playing are also given. The broad aim of the orchestra is to cover the standard symphonic repertory. A limited number of scholarships is available, George A. Kuyper, Manager of the Chicago Symphony Orchestra, announces.

Edward Meltzer on Tour

Edward Meltzer, American conductor and lecturer, is now on his annual summer tour through the East. During the past season he was guest-conductor of symphonic and operatic performances in Chicago, Buffalo, St. Louis, and other cities. On his present tour, he is delivering lectures on Symphony, Opera and Music Education in leading Universities besides playing return engagements as guest conductors in many music centers. Next season, Mr. Meltzer will head his own opera company and Little Symphony in both New York City and Chicago.

Fitzu Stages Operas in Michigan

CHICAGO—The Theatre of the Nations, unique island stage at the International Friendship Gardens, near Michigan City, Indiana, was again host to Producer Anna Fitzu and her Opera Company in a performance of Cavalleria Rusticana and Pagliacci. In spite of a sudden storm which rocked the scenery and called into play the presence of mind of Stage Manager Joseph Tessmer, the operas were given successfully.

The part of Santuzza was an excellent vehicle for the rich and powerful voice of Helen Clare, 19-year-old soprano. Appearing in the Mascagni opera for the first time, she showed considerable poise and feeling for the role, and created a deep impression as an actress-singer of high potentiality. David Johnson, well routined in his craft, was an effective Turiddu; Stefan Kozakevich, a convincing Alfio; Mary Campo, a beautiful and well-voiced Lola, and Vera Jeske, a sympathetic Lucia.

Pagliacci brought forward Valerie Glowaski as a most intriguing Nedda. In addition to a lovely voice, which easily conquered the difficulties of the Ballatella, the young soprano scored as an actress of consequence. The scene between Nedda and Tonio, well sung and interpreted by Kozakovich, was one of the highlights of the evening. Josef Cristea has improved considerably since we heard him last and he gave use some real thrills as Canio. The ever-reliable Algerd Brazis as Silvio added to the success of the performance. Conductor Jerzy Bojanowski directed with authority, keeping the orchestra and singers well in hand in spite of the unusual distance that separated players from stage.

Anna Fitzu a woman of vision and executive ability, is doing much toward the realization of her dream of an annual Summer Music Festival at the Gardens. An audience of some 3,000 enthusiasts shouted approval.

SYMPHONY OF FAITH

Using a miniature of the Bahái Temple in Wilmette, Illinois, as a background, Antoinette Rich conducts the Chicago Piano Symphony and half a hundred voices ("Voices of All Nations") in a concert celebrating the 100th anniversary of the Bahái Faith, in Orchestra Hall, Chicago. The vocal group wears native garb of 25 countries. (Photo by Acme.)

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Delta Omicron Names Winners At Convention

DELTA OMICRON NATIONAL MUSIC SORORITY
holds dinner during its recent convention at the Book-Cadillac Hotel in Detroit.

DETROIT.—Announcement of awards was a feature of the twentieth National Convention of Delta Omicron, held during three days at the Book Cadillac Hotel. Beta Chapter, at the Detroit Institute of Musical Art, was hostess chapter. Marie Marti headed the local committee in charge of general arrangements. Mrs. Esther Cox Boberg, National President, presided at all business sessions, and the musicales were under the supervision of Lela Hamner, National Music Advisor.

During the convention, a luncheon honored past National officers. An interesting Round Table discussion on Post-War planning was headed by Marjorie McGarraugh, Columbus, chairman. A model initiation added seven girls to Delta Theta Chapter, and a model pledge service one member to Beta Chapter.

An Artist Concert featured Dr. Harry Seitz, tenor, patron of Beta Chapter, Helen Burr Brand, harpist, patroness of Beta Chapter, and Eugenie Kolachov, pianist, of the Louisville alumnae. Marie Marti was accompanist.

At the formal banquet announcement of awards was made. The National Composition contest was won by Blythe Owen, of Mu Phi Epsilon. The Achievement award, a $25.00 War Bond, was won by Theta Chapter. Publicity scrapbook awards were: first, Delta Gamma Chapter, second, Beta Chapter, and third, Detroit Alumnae Chapter. Musical delegates the next day presented a program and the province Song Competition was held.

Results of the election of officers for the coming three years were: president, Mrs. Esther Cox Boberg; vice-president, Mrs. Harold C. Hoch; secretary, Mary Tolbert; treasurer, Mrs. Fred Sena; and editor, Mrs. George Sandy.

Piedmont Festival Draws Art-Lovers

WINSTON-SALEM, N. C.—The closing event of the Piedmont Festival of Music and Arts, held July 19 to 22, was a production of Donizetti's opera The Daughter of the Regiment. This community cultural enterprise, of which George King Raudenbush is musical director, has been attended with great success since its launching last season. In the festival opera, a colorful climax to the four days of drama, music and arts, the title role of Marie was sung by Jane Frazier, a Salem College junior. The Rev. Howard Chadwick of Greensboro portrayed the role of Sergeant Sulpice. The chorus and orchestra were largely made up of residents of this state.

Others in the cast who acquitted themselves admirably were John E. Toms as Tonio, Amelia Hall Cardwell as the Countess, Giles Smith as Ortensio, and Sherman E. Smith as the Corporal. Clifford Bair was the producer for the opera, and Arthur Steere the chorus master. Dances were under the direction of Jacqueline Dorminy.

This year's series opened with Mendelssohn's Hymn of Praise, by the Festival Chorus of 225 voices, ably supported by the Festival Orchestra. Soloists were Gwendolyn Mitchell Farrell, soprano, of Greensboro, Keefie Jackson McIntyre, soprano, of Salisbury, and William E. Shields, U.S.N.R., tenor, student at the Bowman Gray School of Medicine in Winston-Salem.

Until guest conductor George Raudenbush arrived in Winston-Salem, the large festival chorus rehearsed under the associate conductor, Dr. Charles G. Vardell, Jr., dean of the School of Music of Salem College.

As a substitute for Pergolesi's Stabat Mater, originally scheduled by the Boys' Sanctuary Choir, trained by Dr. Robert Wesley Magin, the Festival Orchestra, was heard in a miscellaneous program, with three North Carolina soloists, Amelia Hall Cardwell, soprano, of Greensboro, John E. Toms, tenor, head of the Department of Voice of the University of North Carolina, and Dr. Sherman E. Smith, bass, soloist at Duke University Chapel.

Pessl Soloist

The Festival Orchestra, which rehearsed and performed under the expert direction of Mr. Raudenbush, and had been organized under the supervision of A. J. Moncur of Greensboro, excelled in its presentation of Handel's Water Music Suite at the second evening concert. This opened with the overture to Mozart's Marriage of Figaro. Yella Pessl, harpsichordist, was the guest soloist with the orchestra, playing Haydn's Concerto No. 2, in D, and stirring overwhelming enthusiasm with her mastery of the instrument.

On the same program, the Winston-Salem Little Theatre staged an original play.

Folk Festival Held

Friday evening, on the back campus of the Y.W.C.A., a folk festival was held. Russell Ames Cook, director of the Princeton University Glee Clubs and Orchestra, the Portland, Me. Symphony and the Symphonic Ensemble of Boston, led a community "sing" with feeling and naturalness.

"I Hear America Singing" was the theme of the Folk Festival, planned under the direction of Katherine Detmold, supervisor of School Music in the elementary grades of Winston-Salem, and co-sponsored by the City Recreation Department, Lloyd B. Hathaway, director. The pageant, depicting in song and dance the four major sources of American music, had a well-integrated continuity written and presented by Elizabeth Trotman.

It was illustrated by modern folk dances of European origin under the direction of Erika Harms Vincent.

NANCY ANN HARRIS

MU PHI EPSILON EXECUTIVES PLAN FIFTH DECADE
of music sorority at meeting of National Executive Committee in Detroit. Left to right: Etelka Evans, Margarette Walker, Ava Comin Case, national president; Dr. Charlotte Klein, and Mabel Henderson. President Case reported plans for an exchange bureau, in charge of Dr. Klein, national second vice-president, and two new active chapters and nine new alumnae clubs, making 80 chapters and clubs on roll. The sorority publication Triangle will be continued with Miss Evans as editor. (Photo by Dawn Portraits.)

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MANUSCRIPTS FOR NEW EDITION OF SIGMA ALPHA IOTA SONG BOOK

being studied by the nine province presidents of the music fraternity. Seated, left to right: Annelle Chandler, Tulsa, Okla., Mrs. James H. Izett, Denver, Colo., Mrs. Walter Hutton, Des Moines, Ia., and Mrs. Derk A. Vloedman, Blue Island, Ill. Standing, left to right, Mrs. H. C. Weghorst, Dundee, Mich., Wilna Moffett, Decatur, Ill., Mrs. Louis Sullivan, Ithaca, N. Y., Mrs. John Parr, Los Angeles, Calif., and Mrs. Allan B. Greene, Atlanta, Ga. (Photo by Kaufmann & Fabry Co., Chicago.)

Sigma Alpha Iota Officers Conference Meets in Chicago

Called in place of the previously scheduled National Convention which was postponed in accordance with the government's request for cancellation of large group gatherings, the Sigma Alpha Iota Officers Conference met at the Palmer House, Chicago, July 2-5. For the first time in the history of this professional music fraternity, its annual planning body was enlarged to include, in addition to its National Council, the Province Alumnae Secretaries and some of the National Directors and Committee Chairman.

Announcement was made concerning the forthcoming new edition of the Sigma Alpha Iota Song Book. This new edition is to be edited by Mrs. Max Krone of Los Angeles. Discussion of the numerous entries submitted for consideration by members of the fraternity was held during the conference.

Fraternity planning for the forthcoming year included the establishment of a Sigma Alpha Iota Composers Bureau and the naming of a National Program Counselor. Special attention during the conference was centered on the organization's Victory Program, which serves to direct the group's war-time activities, and on specific post-war planning. Provisions for further emphasis on contemporary American music were made. Schools of instruction for province presidents and for province alumnae secretaries were conducted, and the entire body participated in special round-table discussion, on various topics led by members of the conference.

New Province Heads Installed

Two new province presidents were installed: Wilna Moffett of Decatur, Ill., as president of Beta Province, and Mrs. James H. Izett, Denver, Colo., president of Theta Province. Miss Moffett is a member of the faculty of Millikin Conservatory of Music in Decatur, and Mrs. Izett is a teaching member in the music department of the Denver public schools.

The Officers' Conference was directed by the National President of the fraternity, Kathleen Davison of Des Moines, Ia. Mrs. Davison was assisted by members of Sigma Alpha Iota's National Executive Board who were in attendance: Margueritte Rasco, Santa Monica, Calif., National First Vice President; Isabel Bryan, Atlanta, Ga., National Second Vice President, and Director of Extension; Mildred Sale, Dallas, Tex., National Executive Secretary; Edna Geimer, Los Angeles, Calif., National Treasurer; Gladys Wilson, Minneapolis, Minn., National Chaplain; Marjorie Gallaher, Denver, Col., National Editor; and Elizabeth Campbell, Director of Finance and one of the Founders of the fraternity.

Music Fraternities Raise Millions in War Bonds

Sales of War Bonds and Stamps through the combined efforts of four music fraternities, in a series of Victory Musicales given throughout the country, have to date totalled $2,137,857.91. These musicales in many cases featured the works of contemporary American composers. The project was under the direction of the National Presidents of the four fraternities: Mrs. Esther Cox Boberg, Delta Omicron; Mrs. Ava Comin Case, Mu Phi Epsilon; Grace Ann Mattern, of Phi Beta, and Mrs. John B. Davison, Sigma Alpha Iota.

CONDUCTOR JERZY BOJANOWSKI CONGRATULATES DOROTHY MAYNOR

soprano soloist with the Milwaukee Summer Symphony, following the concert there on July 18.

Milwaukee Symphony Plays at Baseball Games

MILWAUKEE, WIS. — Summer park concerts and a unique musical experiment to fill in a baseball game intermission with a symphony program have interestingly bridged music here to the new season.

The Milwaukee Symphony Orchestra, directed by Julius Ehrlich, was so successful in introducing a short program preceding and during professional games that the ensemble has been engaged for a further series of performances.

The fact that most music-goers are engaged in war work cut the earlier Park Commission concerts to a third of the normal audience size, but the concluding events were comparatively well attended. Jerzy Bojanowski's summer symphony orchestra never was in better form and this year won a large share of the honors with programs ranging from excerpts from the masters to popular symphonic numbers, besides furnishing admirably satisfactory accompaniments for the soloists.

Eleanor Steber, Metropolitan soprano, accomplished her customary success and enlarged her circle of ardent friends here. Paul Robeson in a stirring program followed. Then Alexander Kipnis and Dorothy Maynor were heard in other concerts—and the audiences increased to proportions approaching Milwaukee's expectations, 20,000 to 30,000 being considered usual. The two concluding concerts presented Robert Weede, baritone, and Nino Martini, tenor, with Josephine Tuminia, soprano, as soloists. Both the latter programs brought also unlimited demands for extra numbers from the soloists. The audiences were very large.

So successful last year was the inclusion of soloists in the winter concerts by the Chicago Symphony Orchestra that Myra Peache, manager of the Pabst Theatre and of the series, has announced soloists for six of the ten programs in the coming season. These will be Todd Duncan, baritone; Alexander Uninsky, Russian pianist; Percy Grainger and Eugene Istomin, pianists; Patricia Travers, violinist, with another pianist, Byron Jannes, at the final concert.—JUSTIN E. MCCARTHY.

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• • •

Music and Production

The August issue of Fortune carries an article called Business At War, discussing what our factories are doing in the effort toward victory. The writer devotes a chapter to the importance of music as a help in the stimulation of work. Three years ago, he says, the number of U.S. factories supplying regular programs of planned 'work music' for their employees could be counted on the fingers. Today ASCAP estimates that nearly 25 per cent of factories with a capitalization of over $500,000 use music as a background for work in their plants; and that when priorities are removed, at least 75 per cent of the nation's factories may be expected to install music systems, for, "properly programmed to serve as a background for factory and office work, music increases the quantity and quality of production, relieves fatigue and nervous strain, reduces accidents, lowers labor turnover, and serves as a 'bridge' between home and factory life for workers."

Tests have shown that money has been saved after installation of work-music programs, that absenteeism has decreased, that fewer workers changed jobs.

Two companies providing music for factories are the Muzak Corp. and the Victor Division of R.C.A. Muzak sends its programs from central studios in 14 cities over special telephone wires to 600 plants. R.C.A. sells its equipment but provides a record library with monthly additions and the services of a trained music consultant to advise repertoire and application. About 1,100 plants are supplied by R.C.A., some of whose records receive special adjustment for factories where noise is great.

Fortune gives some interesting data regarding the kind of music that achieves the best results under varied conditions:

Experience has shown that about two and a half musical hours out of an eight-hour shift give the best results. Selection of pieces is important. *Deep in the Heart of Texas* is out because the workers stop to clap hands in the chorus. The national anthem is not played in the middle of a shift because the employees must drop their work and stand at attention. A little jitterbug music is all right for variety, but too much of it may result in nervous tension. Pieces with tricky instrumental effects or abrupt changes of key should also be used sparingly; the same is true of vocal numbers. Clerks adding up figures in the accounting department will find that a background of salon-type music helps concentration, while workers on a noisy assembly or monotonous inspection line will want more lively waltzes and hit tunes. One plant in Cleveland employing hundreds of Poles has discovered that polkas are fine for morale.

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Locales of Art

Sgt. Herman Wildemann, in renewing his annual subscription to the Musical Courier and expressing his pleasure at being a regular reader, writes further: "I spent some time in Rome recently, where an Italian company is giving opera seven days a week at the Teatro Quirino. Some of the favorite singers are Ferruccio Tagliavini (tenor), Maria Caniglia and Pia Tassinari (lyric sopranos), Maria Bertozzini (coloratura), and Tito Gobbi (baritone) . . . Fernando Germani, the well-known organist, is alive and safe, and sends greetings to his American friends overseas. His address is No. 11 Via Terme, Deciane, Rome . . . Edwina Eustis has been singing for our troops in Italy . . .

"One factor faced by American artists appearing abroad now is that they perform in camps, hospitals, clubs, etc., and not in concert halls and opera houses, where they certainly would be in a more proper framework, and on a par with the native artists who still use those stages. This is the time, it seems to me, when American talent should be presented abroad in its most dignified estate and in the best possible surroundings, to show that it is at least on a par with the foreign article" . . .

We understand the sincere motive of Sgt. Wildemann, but we cannot agree that this is the time for American artists appearing abroad under USO auspices, to strive for regular concert or operatic opportunities and laurels there. The purpose of the tours abroad during the war period is to support the morale of our fighters, the healthy as well as the wounded, and the locale where the entertainments take place matters not at all. The artists who give their services in the cause are not seeking professional advancement or personal exploitation. In fact, some of them undertake such journeys at real sacrifice to themselves. And they do it gladly, too.

• • •

Opera Training

One of the younger singers at the Metropolitan, Mona Paulee, says that "A number of our larger cities should establish operaschools for the training of candidates for the lyric stages." She received hers chiefly at the school for understudies of the San Francisco Opera, "where instruction is given in stage deportment, vocal style, languages, operatic traditions and the like. Those teachings have been immeasurably valuable to me, and I would be happy to see other young singers benefit similarly."

Miss Paulee overlooks the fact that several of the best known conservatories offer just such courses, have stages of their own, and give frequent full performances, in costume, and with scenery, orchestra and chorus. Some of the college and university music departments also have run opera performances with student talent. Truth to tell, a few of the amateur events were as artistically satisfactory as could be desired.

• • •

A Cultural Newspaper

The Milwaukee Journal has done a fine thing to assume all the financial obligations for 18-year old June Shielman's full year of vocal study in Chicago, after she won semifinal honors in the recent Hour of Charm contest to discover "the voice of America." She was the youngest of 10,000 contestants who finally narrowed down to 13. This is not the Journal's first contribution to cultural development in its home territory. It has sponsored several contests in behalf of Wisconsin singers and musicians, and it annually purchases the best adjudged painting by a Wisconsin artist for contribution to the public schools. Evidently the Journal's owners and editors think that art in America needs at least as much public notice and encouragement as football and baseball players, pugilists, and the film "personalities" of Hollywood.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK SEPTEMBER 1944 No. 3096

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

VARIATIONS

By Leonard Liebling

The recently passed law, interpreted by the Army as designed to keep our fighting forces from being supplied with certain books, magazines, newspapers and movies, was an inane piece of legislation and met with such general opposition and ridicule that it was promptly amended by the ruling bodies in Washington.

If our fighters are grown-up enough to go to war, they surely are grown-up enough to read, hear and see what they like, grown-up enough to consider every side of any question, and grown-up enough to form their own opinions regarding them.

It is appalling to think how totalitarian was the thought behind the making of that obnoxious law, which ultimately might even have been extended to restricting the kind of music to be performed in camps here and overseas.

As a matter of fact, in the list recommended by the Army officials, no music journal was mentioned. The editors and publishers of the Musical Courier never had been aware that its contents were in any way menacing to the war effort or suggestive of concealed political propaganda.

However, maybe music is more dangerous than generally believed, for a recent editorial in the New York Daily Mirror—of momentous date August 18—has it that "if cultural courses cannot be of *practical* use to our college graduates, it is so much time wasted." And then the Mirror quotes confirmation from James Gemmel, of the New York State College for Teachers at Albany:

"To be bitten by the culture bug is an interesting experience. To be consumed by it is disastrous. What is this culture bug that can be so pleasant and yet so fatal? It is the exaggerated emphasis that parents and educators have on the so-called 'cultural courses' taught in our high schools, such as history, literature, languages, music, art and drama. . . . A wholesome respect must be cultivated for honest, hard work, and for overalls, too. It has never been proved that high school pupils acquire more culture in learning to work with the brain than they do in studying subjects that require them to work with their hands."

To which the Mirror adds solemnly: "It is *un-democratic* and *un-American* to look on the work of the hands with a snobbish air. . . . Of late we have acquired a fetish-like worship of culture for culture's sake. This, if persisted in, will produce a mentally and physically arid race. . . . To give us a *Great America* of tomorrow, the brain of our youth must marry the hand. We must fit our students for self-supporting work, not to be 'book-numb' aristocrats."

Those remarkable words seem to recall certain beliefs and dicta of the earlier Bolsheviks (now happily discarded) and of the Joy-Through-Strength dogma of the Nazis. The Russian Government at present commissions its best composers, and even Prokofieff and Shostakovich find the arrangement satisfactory. The Nazis still ban "decadent modern" and "atavistic romantic" music, and forbid Jews to compose at all.

It is deeply discouraging that an American educator and an American newspaper should oppose the culture of music in educational institutions, and advocate instead the study of the horny-handed occupations. Many years were required to have music established as a regular course in public and high schools, colleges and universities. Its removal from their curricula would be almost unthinkable. Despite Mr. Gemmel and the Mirror, no such serious setback for culture in America is likely to materialize.

The Mirror and Mr. Gemmel should read a little pamphlet just published by Dr. Bethuel Gross, head of the Department of Music at the University of Akron, Ohio. The text is that delivered by him in an address to the students. I wish I had the space to quote everything Dr. Gross said, but at least let me record his closing remark to his Music Majors in Akron: "As apostles of beauty, you can have an important voice in persuading your generation that the qualities which distinguish man from the animal kingdom are still beauty, truth and goodness, and that the first of these, beauty, can do much to alleviate our present dilemma of fear, hate and death."

• • •

There was a lovely misprint in Elsa Maxwell's column in The Post where she speaks of MGM's using Melchior in one of its new films, and says: "A wise move on the part of Metro, because more great artists should be preserved that way while they still have vices to sing."

• • •

Something to remember: The New York Sun of Aug. 11 quotes Ralph Howard, Rome correspondent of NBC, as saying that tenor Tito Schipa sang for the Nazis in Germany during the past several years, and still is in that country. Mr. Howard also reports that Mrs. Schipa (born in Paris) and her two daughters were active with the Partisan groups in Italy and supplied them with arms and ammunition. One daughter, Liana, is trying to become a WAC. Mrs. Schipa spent five days in a Roman jail for waving to Allied troops in a street of Rome.

• • •

We all miss the Stadium concerts, which set a top standard the past Summer season. Pity that (money permitting) the series does not regularly run until well into September. Twelve conductors led 55 concerts, and only six were postponed because of rain. The Goldman Band concerts also had a banner season with sixty concerts. Something new in band history is the fact that the composer whose works were most frequently heard on the Goldman programs this Summer was—who do you suppose? A certain J. S. Bach. Tchaikovsky was second. American works had 29 hearings, some of them for the first time anywhere.

• • •

With their usual cruel cynicism and bad taste, the Nazis have created an anthem called Song of the Flying Bomb, which according to broadcasts from Germany, is supposedly sung by workers as they launch the V-I missiles against England. Translated, the chorus runs: "Yes, they're roaring off to England without pilots or gasoline. That's the answer, that's the answer, for our Hamburg, Cologne, Munich and Berlin."

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One of the Summer billboards on the outside of Carnegie Hall announced a Traviata performance there on September 11: All Star Negro Cast with a "Superb" Chorus. The quotes were the billboard's.

• • •

Josephine Mae Martin, of Lake George, N. Y., sends a new paraphrase of the old Keats joke, when she says: "I recently told my neighbor that I always start my mornings with Brahms, and she answered, "They *are* nice, but I prefer corn flakes."

"You newsed a few weeks ago," comes lettered, "that a horse named Offenbach had been racing on the New York tracks but not winning. Did you overlook his victory at Jamaica on July 8, when he paid $7.30 in the mutuels? In the same race, by the way, there was a nag named Metropolitan, favorite in the betting, who came in seventh. The previous race had an entry named Do-Reigh-Mi, who won Aug. 3 at Belmont, and paid $12.50. Yours for correct racing information, J. P. F."

• • •

Our Rio de Janeiro business representative, William Urai, is a bit of a wag, according to Mrs. Wielland, wife of an American newspaper man in Rio. She met Urai at the recital of a very stout singer, and heard him say, "The lady is so fat she has to go out of a room twice to be outside—once." And concerning a violinist who meowed and slid constantly, the Urai dictum was, "He has one outstanding effect that cannot be denied him—he is a master of the Gipsyato." Hearing a complicated new orchestral work that seemed to have neither head nor tail, Urai's concert neighbor asked him whether he could understand the score. "Certainly," was the answer, "it's Liszt's Second Rhapsody backwards."

• • •

The Pons-Kostelanetz tour in Persia, North Africa and Italy, brought them some amusing experiences. In one African camp, the heat was so intense that the singer took off her hair-ornaments and wore a wet Turkish towel instead. With the tour rolling along for two daily concerts, and sometimes more, Miss Pons said, "I feel like a juke-box. Don't let my American manager know that I sing so many times a day. I used to think that twice a week was too much for me." When the troupe started across the desert by car, sand-masks were issued. Miss Pons donned hers and called out to Kostelanetz in the seat in front of her, "André, how do I look?" "The same as always, my dear—beautiful," he answered. As he had not bothered to turn around, he was startled when the rest of the party howled with laughter.

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The Blue Network has a radio program called Variations by Van Cleave. Where did he get that title? Where?

• • •

In Moscow there is a Free German Committee to which many captured Nazi military officers belong, as a protest against the Hitler regime. One of them not long ago organized a Heine evening, with famous classic songs set to that poet's texts. It is reported that many of the officers who applauded enthusiastically were surprised to learn that Heine was a Jew. In Germany such Lieder now are always published or programmed with the byline, "Author of the text unknown."

• • •

Probably Lily Pons never sang with more sincerity, ardor and pride than when she did the Marseillaise at the Rockefeller Center observances celebrating the liberation of Paris.

• • •

La Ville Lumière shines again.

• • •

The conference at Dumbarton Oaks is being held in the music room. Here's hoping for ultimate harmony and no dissonances.

Music World Loses Notables in Many Fields of the Art

SIR HENRY J. WOOD, 75, dean of British orchestral conductors and for half a century leader of the London Promenade Concerts which he founded in 1895, died on Aug. 19. He was born in London, March 3, 1869, and from his tenth year was active as church organist and recitalist, then began conducting with various opera troupes, including the Carl Rosa. For six terms he studied at the Royal Academy of Music. He led the Queen's Hall Proms after 1895, the Queen's Hall Symphony Concerts from 1897, the Wagner Festival Concerts at Albert Hall, 1901, the Saturday Syphony Concerts at the Crystal Palace in 1901-2, the Queen's Hall Orchestra as regular conductor after 1905, and the London Philharmonic series in 1908. In addition he had toured with the Queen's Hall Orchestra in the provinces, and had led music festivals at London, Sheffield, Norwich, Liverpool, Birmingham and other cities, and served as guest with other British orchestras and choral societies. He was heard at the Zurich Festival, and had toured America several times, the first time in 1904, when he was a guest with the New York Philharmonic, and had returned about 20 years ago to conduct at the Hollywood Bowl. Wood had been offered the conductorship of the Boston Symphony in 1918, but declined it. He was knighted in 1911. Unusual honors were accorded him recently to celebrate the 50th anniversary of his debut as conductor of the Proms, among which was a national subscription opened to build a new Queen's Hall, destroyed by bombs several years ago. He was awarded the Companion of Honor decoration in the King's latest Birthday Lists. He received the Mus. D. honorary degree from Oxford and Cambridge, and was an officer of the Legion of Honor and the Crown of Belgium. Wood had published orchestral and other works under the pseudonym of Klenovsky, and had written The Gentle Art of Singing and My Life of Music. In 1898 he married Princess Olga Ourosoff of Podolia, who died in 1909. Two years later he married Muriel Greatrex. He had two daughters.

LEO SCHULZ, 79, noted cellist, died on Aug. 12 at his home in La Crescenta, Cal. Until his retirement from the New York Philharmonic in 1929, Mr. Schulz had played thirty years in the cello section. His "farewell" was in a special Pension Fund Concert under Toscanini, when he was soloist in the Schumann Cello Concerto, and conducted his own American Overture, and a purse of $5,000 was presented to him by admirers. Schulz was born March 28, 1865, in Posen, Poland. He studied the piano at 5 and at 9 toured Germany and Poland as a boy pianist with his sister, a violinist. He took up the cello at 11. At 13 he went to Berlin where he entered the Royal Academy of Music, studying cello under Muller and Hausman, piano under Barth and Bargiel, and ensemble with Joachim. During the next few years he played before the royal families of Germany and Russia, and in the first performances of Wagner's Ring Cycle in Berlin, and Parsifal in Bayreuth, under Richter and Wagner. In 1882 he took part in the premiere of Liszt's Die Heilige Elizabeth, conducted by the composer. In 1885 he became solo cellist of the Berlin Philharmonic and the following year he became soloist and first cellist of the Gewandhaus and Opera Orchestra in Leipzig, under Mahler. In 1889 Schulz came to America and for ten years was the principal cellist of the Boston Symphony under Nikisch and Paur. He was also conductor of the Boston Symphony "Pops" and teacher at the New England Conservatory. In 1909 he joined the Philharmonic Orchestra. His widow, Johanna, survives.

MOISSAYE BOGUSLAWSKI, 57, pianist, teacher and director of a college of music bearing his name in Chicago, died in that city on Aug. 30. He was a native of Chicago, the son of a flutist, and after early struggles, was taught piano by Rudolph Ganz. From 1909 to 1919 he was head of the piano department at the Kansas City Conservatory, then became professor of piano at Bush Conservatory, Chicago. After 1921 he headed the piano department at the Chicago Musical College. In 1931 he organized his own school. Boguslawski had toured as recitalist and appeared as soloist with the Chicago, Detroit and Minneapolis Orchestras. He was co-editor of the University Course of Music Study, had edited a series of piano books for children and composed many pieces for piano. The Chicago College of Music awarded him an honorary Doctorate of Music. In 1907 he married Edna Rena Good, a pianist, who died in 1925; the following year he married Lillian Stumbaugh, pianist, with whom he prepared a Library of Piano Music. Surviving are his widow and a son, Myron, of New York.

LEON SAMETINI, 58, violinist and teacher, died in Chicago on Aug. 20 of a heart ailment. He had headed the violin department and served as vice-president of the Chicago Musical College. Born in Rotterdam of Italian parents, he was a protégé of Queen Wilhelmina at 15 and was presented by her on a concert tour. The following year he was graduated from the Prague Conservatory. He came to America some 40 years ago, joined the Chicago Musical College staff and appeared later as soloist with the Chicago Symphony. He had served as soloist and concertmaster of the Station WGN Symphony Orchestra. Among Sametini's teachers were De Groot and Eldering in Amsterdam and Sevcik in Prague. His many pupils in Chicago included Guila Bustabo, Harold Ayers, John Weicher, Robert Quick and others. He is survived by his widow, and a son, Pvt. Robert L. Sametini, stationed in Florida.

ANGELO CANARUTTO, 34, former assistant conductor of the Metropolitan, died while motoring in Portland, Ore., from heart disease on Aug. 29. Mr. Canarutto, who recently resigned from the Metropolitan, was conducting the New Opera Company's production of The Merry Widow on tour. He had previously appeared with the Chicago Civic, Cincinnati Summer, San Carlo, National Grand Opera, and Los Angeles Opera Companies. His widow and a brother survive.

Eda Kersey Passes

British musicians were deeply shocked to hear of the death of Eda Kersey, the well-known violinist. Musicians mourn the passing of a great artist and loyal colleague. But those of us who knew her intimately have an even deeper sorrow, for we grieve for the passing of a great soul. Eda Kersey was one of those people who was always charming and considerate. Very successful at an early age, she was none the less completely unspoiled.

Dame Myra Hess, writing in the London Times, said: "The sudden passing of Eda Kersey has caused the deepest sorrow in the musical world. Her outstanding qualities as a violinist and her fine and intensely serious musicianship had won the respect and admiration not only of her colleagues but of the whole music-loving public. Few musicians have to their credit the extensive repertoire that Eda Kersey had built up. She compressed into a comparatively short career an amount of work that most artists take a lifetime to achieve, covering the whole field of classical and contemporary music. In October 1939, Eda Kersey was one of the first artists to offer her services for the National Gallery concerts. With Kathleen Long she played in the very first week, and since then had given innumerable concerts for us, including a series of the Mozart violin and piano sonatas and many trio programs with Miss Long and James Whitehead. In addition to those regular partnerships she had always been ready to take part in other ensembles. Her generous spirit of cooperation and warm enthusiasm endeared her to the hearts of all of us. We shall miss her beyond words."

H. L.

FLYING OFFICER WALTER BIGELOW, of the RCAF, attached to the Royal Air Force, died on Aug. 18 of injuries received while on overseas duty. He was the only son of Lucie Bigelow Rosen, thereminist, and Walter Tower Rosen. He also leaves a sister, Anne Bigelow Schulz.

KURT SINGER, 59, formerly executive manager of the Deutsches Opernhaus in Berlin, and later president of the Judische Kulturbund in that country, died in a concentration camp at Terezin in Czechoslovakia in January, 1944, according to recent advices from Europe. Dr. Singer had visited America, where he gave lectures on music in 1936.

JOSEPH SAMPIETRO, music director of Station KOIN, Portland, Ore., died in that city on Aug. 9. He had conducted the orchestra for the Portland Civic Concerts in the parks during the last summer. His sudden death was a deep loss to Portland's musical circles.

WILL MARION COOK, 75, Negro composer, died on July 19 in a New York hospital. He was born in Washington, D. C., his father, Dr. John H. Cook, being a professor of law at Howard University. After study at Oberlin Conservatory of Music, he won a scholarship for violin study with Joachim in Berlin. On his return, he studied with Dvorak at the National Conservatory in New York. A number of his songs achieved popularity. Surviving are his widow Abbie Mitchell Cook, former actress, a son and a daughter.

WILLIAM GUSTAFSON III, 19, son of the late William Gustafson, former Metropolitan Opera bass, and Mrs. Gustafson, was killed in action in Italy. He was a private in the United States infantry, having entered the Army nine months previously. A posthumous award of the Purple Heart decoration was made to him.

FRANK T. KINTZING, 72, booking agent and manager, died on July 23 in New York. He managed the American tours of the Paris Symphony, French Army Band, Diaghileff Ballet Russe, and Academy of St. Cecilia Orchestra, booked Chaliapin in The Barber of Seville, the Manhattan Opera Company, which presented Deems Taylor's The King's Henchman, and Pavlowa. A sister and a brother survive.

CHARLES O. BANKS, 48, organist, choirmaster and composer, died in a Brooklyn, N. Y., hospital on July 21. Dr. Banks received the Mus.D degree from the New York College of Music in 1942. He studied organ with the late R. Huntington Woodman. For 20 years he was organist and director of the Episcopal Church of St. Luke and St. Matthew. He was director of music at Brooklyn Polytechnic Institute, organist of the Brooklyn Apollo Club, a member of ASCAP, and Fellow of the American Guild of Organists. His widow, a daughter and a brother survive.

MAURICE FRANK, opera impresario, died on Aug. 16 in his New York home. Born in Russia more than 60 years ago, he came to the United States when only 3. After 1922 he directed productions of opera at various open-air stadia and for a time was associated with the Chicago Opera Company.

JEANNETTE COX, of the Chicago office of the Musical Courier, died on Aug. 26. Miss Cox, for many years on the staff of this publication, had taken special courses in journalism, music psychology and languages, and had travelled extensively in Europe, Hawaii, the West Indies, Mexico, Alaska and in this country and South America. She had interviewed many noted musicians, written publicity and arranged advertising for them and also reviewed concerts and operas. Miss Cox had a wide acquaintance among artists and concert managers.

THE GENERAL PLATOFF DON COSSACK CHORUS,

Nicholas Kostrukoff, conductor, closed their summer activities on July 22 at Lewisohn Stadium, with 15,000 in attendance. Previous important summer engagements were at Robin Hood Dell, Philadelphia, on June 29 and at the Watergate in Washington, D. C. on July 2. An estimated audience of 1,000,000 heard their RCA-Victor broadcast on July 8. Immediately following their Spring tour, the Platoff Don Cossacks embarked on a six-weeks' tour for the Fifth War Loan Drive, visiting more than 125 cities in their contribution to the war effort.

HIGH ABOVE MANHATTAN,
a foursome enjoys the breezes outside the penthouse of Virginia Morley and Livingston Gearhart, duo-pianists. Left to right, Robert Shaw, conductor, Mr. Gearhart, Mrs. Gearhart (Miss Morley) and Mrs. Shaw.

ESTELLE LIEBLING ENTERTAINS DOROTHY HUMPHREYS
and a dozen of the latter's students. Mrs. Humphreys, Columbus, Ohio, teacher, periodically brings a group of her pupils to New York for study with Miss Liebling. (Larry Gordon Photo.)

THE MUSICAL PARADE

By THE STAFF

The Bewildered Baritone.

A sweet little story from Leonard Lyons' column in the New York Post of recent date:

A few days ago Eleanor Roosevelt took Paul Robeson and some others to visit the Wiltwyck School, near Hyde Park. The youngsters were familiar with every song Robeson ever had recorded. When he sang these songs, and forgot some of the lines, the boys prompted him . . . One 12-year-old then asked Robeson: "Do you know Bing Crosby?" Robeson nodded. "Do you know Bob Hope?" the boy continued. Robeson said: "I do." The boy mentioned Eddie Cantor, Sinatra, John Garfield. Robeson said he knew them . . . "Do you know Stewart Walters?" asked the boy . . . "Stewart Walters? No, I don't know him," said Robeson. "Who is he?" . . . The boy replied: "Me."

All American.

Under the above caption, Hedda Hopper publishes the attached story in her New York Daily News department of Hollywood doings:

Other night when a popular Hollywoodite arrived from two years in the Aleutians, his pals had arranged a terrific welcome for him. He said, "Sorry, fellows, Yehudi Menuhin is giving a concert in the Bowl. That's something I can't miss. When he came north, I was with a group of 30 men at an outpost. It was 30 below zero. His hands were blue from cold, yet he played for us. When his fingers became stiff, he wrapped them in a muffler, told us stories until they got warm, then asked what melodies we'd like to hear. You don't think I'm going to miss hearing and seeing a guy like that, do you?"

Tonal Tattling.

Florence Easton, former songbird of the Metropolitan (now Mrs. Stanley Rogers), is due to become a grandmother any day, according to reports from the home of her son (by her first marriage) and his wife. . . . Perhaps the first orchestra of nuns was formed during the recent Summer term at Fordham University when fifteen of the Sisters banded together under the conductorship of Father John W. Ziemak . . . Nadine Conner will sing the leading soprano role in Traviata at the Metropolitan for the first time next season. In addition, she is scheduled for Mimi in La Bohême, Marguerite in Faust, Sophie in Rosenkavalier, and other roles . . . The Cincinnati Orchestra celebrates its fiftieth anniversary this season . . . Vincent Lopez uses a "talking piano" (a combination of solovox and the human voice) which seemingly swaps repartee with him at his Taft Grill performances. What was Vince's horror the other evening, in the middle of their confab, to hear the piano hiccough violently! . . .

Pons and Kostelanetz performed for an estimated 400,000 soldiers on their tour of North Africa, Italy, and Persia, from which they recently returned, the bands and orchestras being recruited from the fighters except for civilian players in Naples and Rome . . . Danton Walker, Daily News columnist, was in New Orleans recently, where he found out that the word "jazz" came originally from a local band called Razzy Dazzy Jazzy Band; also that "hi de-ho" was used along the Mississippi Delta a full century before Cab Calloway made it his trademark. These discoveries must now be linked with those of penicillin, aviation, radio and precision bombing . . . The Melchiors' newly built house atop Laurel Canyon at Hollywood is called Viking. Why not Valhalla? asks Elsa Maxwell . . .

Another member of the Platoff Don Cossack Chorus has fallen victim to Cupid's dart—Serge Gulkevich, one of the tenors. He is the eighth to succumb since the lifting of the ban on marriage by the organization some ten months ago.

The Gruen Watch Company, of Cincinnati, invited all its employees to be guests at a Rigoletto performance of the Summer Opera Association in that city. Over 72 per cent of the personnel attended. This speaks as well for the good taste of the Gruen workers as for the cultural relations between them and the executives of the firm.

Philadelphia La Scala Company for Cleveland and Detroit

PHILADELPHIA.—The Philadelphia La Scala Opera Company will present festivals of eight performances in Detroit and seven stagings in Cleveland, starting respectively on Sept. 27 and Oct. 7. Four performances will be given in Buffalo on Sept. 23, 24, 25 and 26. Artists for the season, according to Francesco Pelosi, artistic director, will include Zinka Milanov, Bruna Castagna, Winifred Heidt, Hilde Reggiani, Vivian Della Chiesa, Giovanni Martinelli, Bruno Landi, Franco Perulli, Salvatore Baccaloni, Francesco Valentino, Sydney Rayner, Carlo Morelli, George Czaplicki, Wilfred Engelman, Nicola Moscona, and Nino Ruisi. Conductors will be Giuseppe Bamboschek, Gabriele Simeoni and Herbert Fiss. Benjamin Altieri will be stage director and William Sena will have charge of the ballet.

The Philadelphia season of the company, opening on Oct. 25, will comprise 12 performances. Baltimore will have five representations. Three works, not in previous repertoire, will be sung here and La Favorita will be revived.

ELVIRA HELAL,
lyric-coloratura soprano, was soloist at the Naumburg Concert in Central Park, New York, on Labor Day. Miss Helal is well known for her operatic appearances in New York and Brooklyn, as well as for her broadcasts.

Tibbett Again Heads Radio Artists

Lawrence Tibbett was re-elected for his fifth term as president of the American Federation of Radio Artists, in the sixth annual convention of that group held in Cleveland, Aug. 27. The federation approved a committee report favoring a merger of the AFRA with the Actors Equity Association, the Screen Actors Guild, the American Guild of Musical Artists, and the American Guild of Variety Artists.

Buffalo Orchestra Opens Drive

BUFFALO, N. Y.—The Buffalo Philharmonic Orchestra Society on Aug. 21 opened a Maintenance Fund drive. The aim is to realize $60,000 to augment the sums received from subscriptions for tickets. The orchestra will again be conducted in the coming season by Franco Autori.

ERNICE LAWRENCE
as the Duke in Rigoletto, a role in which he appeared recently in Syracuse, Utica and Schenectady.

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SILHOUETTES: News and Reviews of the World of Song

By MARY CRAIG

Many are the questions put to the Editors of Musical Courier by singers in various stages of perplexity. They concern tradition, ethics, practical aspects of a career, details of the vocalist's training, routine of professional life. We hope that this Singers' Page may become a clearing-house which will prove of definite value to singers and teachers faced with these problems.

The interests of singer and teacher are very closely allied. They have been so from the earliest recorded reports, almost mythical in antiquity, of concerts and opera, up to the very modern present. Professionals of the singing world have been, and definitely should be, aligned in mutual dependence and profit. What is of interest to our best singers is equally so to our best equipped and most conscientious teachers.

The young student planning a career is frequently diverted from the straight and narrow path of disciplined fundamental training by tinselled short-cuts which lead too often into the slough of defeat and lost possibilities. A grave obligation rests on those, who have the necessary experience and knowledge, to convince the coming generation of singers of the necessity for authoritative guidance and of the permanent and unchanging values of fine vocalism.

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These paramount issues can best be illustrated by two concrete cases. Recently, in one of the New York movie houses, we happened upon a weekly singing contest wherein youngsters of all sorts and degrees of voice were trying for the evening's prize. There was the usual run of the mill—the girl who went "torchy," the Martha Raye type, the curly-headed lad who was "Frankie-boy" *in secundo*. Finally, when every one in front of the footlights was weary and bored, a last girl was announced. She wasn't at all pretty, she was badly dressed, and she stood up to the microphone and sang with no flourishes or gesticulations, but with good, honest, tone. Nothing spectacular—just a nicely trained voice. The audience rose to her sincerity, her smooth singing and, without retiring for debate, the judges handed her the award.

Probably everyone within visiting range has had the experience of attending the musical show Carmen Jones. Passing by the various opinions as to the propriety of revamping Bizet's masterpiece in popular Americanese and the action in terms of modern Negro life, one must acknowledge that it is a clever, often amusing and fast moving "stunt" show, entertaining to the audience and well applauded. However, in one specific instance, when the little Michaela sings her aria with clarity of tone and excellent vocal line, the audience roars into an ovation.

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In these homely examples lies the truth that, in spite of the much-publicised methods advocating singing with muted tone and broken phrasing, the important and vital element in successful singing today, as in the era of the more or less legendary *bel canto*, is a definite command of pure and perfect tone emission; in short, the unaltering factor of vocal skill that made the giants of the past.

Speaking of that past, we recall having read that in 1820 a leading French reviewer wrote at length and with much lamentation of the dearth of great singers as compared with those of the bygone "golden" years. Judging from the many letters received by the Voice Forum Editor on the question, Is Vocal Art Today equal to That of Yesterday? as debated by noted singers in the last issue of Musical Courier, the subject is as vital today as it was more than a century ago.

OUTDOOR OPERA SCENES

as presented by students of the Academy of Vocal Arts, Philadelphia, at Faraway Farm, home of Mr. and Mrs. Clarence A. Warden. Act I from Boheme was given by Walter Pfannenstein (Rodolfo), Val Patacchi (Colline), James Jewell (Schaunard) and Eugene Conley (Marcello). The first act of Pagliacci and the second act of Faust were also staged. (Stanlee Photo Service.)

"How Can I Get into the Collegiate Chorale?"

So many student-singers have asked this question that the Voice Forum Editor submitted it to the management of that New York mixed voice group of which Robert Shaw is conductor. The answer was: "By an unusual type of audition. The judges, drawn from the organization membership, note basic factors such as vitality and beauty of tone, accurate intonation, sight-reading proficiency, other evidences of sound musicianship; but these are not the most vital requirements. Special consideration is given to personality, flair for singing, temperamental fitness, and above all, enthusiasm and willingness to make necessary sacrifices in personal pleasure or profit for the good of the whole.

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The next auditions are scheduled for Sept. 16 and 17. Applicants may write for appointments to Collegiate Chorale, 1697 Broadway, New York.

Harms Chorus Sings Stabat Mater in Juilliard Series

The John Harms Chorus gave a performance of Rossini's Stabat Mater at the Juilliard School on July 26, under the direction of Mr. Harms, who is a member of the Juilliard Summer School faculty. Soloists for this performance were Eileen Farrell, soprano, Mary Gayle Dowson, contralto, Irwin Dillon, tenor, and Paul Matthen, bass, with Ruth Duncan as piano accompanist. The performance was recorded by the OWI for transmission overseas.

The chorus, now in its fifth season, gave a previous hearing of the work at the Church of Corpus Christi, with Nan Merriman as contralto soloist. Both performances were well attended, that at Juilliard having a capacity audience, and the church hearing having among the auditors Mayor LaGuardia.

MacDonald for Chicago Opera

Jeannette MacDonald has been engaged to sing twice in Romeo and Juliet and once in Faust with the Chicago Civic Opera Company. Fausto Cleva has booked the screen star to appear on Nov. 4, 11 and 15 in the Gounod works. She also plans an extensive concert tour next season.

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Is Vocal Art Today Equal To That Of Yesterday?

Melchior Takes Up Gauntlet for Today's Singers

By Lauritz Melchior

When I hear people discussing the great figures of the "golden age of song" and mourning their passing from the musical scene, I wish we might all be momentarily projected by some magic device forty years hence to the year 1984.

I am sure that we should find all our present young opera enthusiasts playing the role of condescending elders to their grandchildren. The youngsters of 1984 will come home excited after a thrilling Metropolitan performance to be greeted with: "Yes, it probably was a pretty good performance according to modern standards. But you should have seen and heard The Marriage of Figaro I remember forty years ago!"

I firmly believe that within the past twenty years we have had, and in the future shall continue to have, our full share both of great singing actors and great voices. I make that distinction advisedly. It is true that the former stars were vocally able to encompass a wider variety of roles than are modern singers, but I think that the more complete all-round characterizations that go to make up the present opera production are more than worth the difference. I know that, as an opera-goer, I should want to see a womanly and emotionally fluid Sieglinde and a distinct, proud and headstrong Brünnhilde. I would not care if one singer were incapable of singing both roles so long as her interpretation of either was completely realized. Certainly it was an accomplishment that Lilli Lehmann could sing Norma as well as Sieglinde and Brünnhilde, but within the last 10 years we have been privileged to hear great performances of all three roles. Opera itself has not suffered because they were not all sung by the same soprano. Artistically, that fact is comparatively unimportant.

I would take no part of their well-deserved glory from Sembrich, Nordica, Lehmann, the De Reszkes and all the other immortals of song. I cherish the memory of their accomplishments and traditions as much as does anyone who deeply loves the world of opera. But I hope that past glories will never cripple my capacity to appreciate the present or to look forward with optimism to the future.

Voice a "Master Instrument" Which Must Be "Tuned"

By Margaret Henke, Voice Physiologist

There is no question that America is the country of an abundance of beautiful natural voices. Yet the training of these voices frequently does not provide these aspiring singers with the proper foundation necessary for a lasting singing career.

The voice is there and subconsciously a few tones are surprisingly well focussed. Therefore the voice student—not being willing to start at the bottom of the ladder—prefers to choose a coach, an accompanist, as "singing" teacher. The deceiving background of the superb accompaniment covers up everything that should be exposed for adjustment. And it takes much more, even in a singer-teacher, than a good ear to detect vocal faults, and more than the knowledge how a well produced tone should sound, to qualify for the difficult task of vocal instruction. In order to train a voice to perfection, the teacher must know and be able to pave the way for the tone before it is produced . . . Vocal training can be compared with the pre-tuning of the master instrument before it even reaches the showrooms of the sales department.

We mostly hear voices forced towards a premature climax, like hothouse flowers which fade away in too short a time and seldom bloom again even when it is possible to keep the plant alive and green. The abundance of fine voice material does not excuse the exorbitant waste of the riches of America through lack of equivalent training, not to mention the emotional harm, physical damage and financial disaster suffered by the individual . . . The trend of America today is towards commercialized art—a singing trade . . . And this fact answers the question thoroughly: Why Vocal Art of Today Is Not Equal to the Art of Yesterday.

The Choirmaster Speaks

As one who has had twenty-five years' experience as a singer and as a director of choruses, I feel that I might add some small contribution to the discussion. I should like to add a point in the argument which a great many of both the singers and teachers have overlooked but which, in my estimation, is an important fact.

My particular argument is that all singers today, great and near-great, are *singing too much*. The extremely delicate mechanism of the voice is capable of a degree of punishment out of proportion to its nature, otherwise it could not stand the pressure of modern demands. The old-time artists not only spent years in the perfection of their technique and musicianship; they also knew when "enough was enough" and often refused, at a financial loss, to appear when to do so would endanger both their voices and their prestige. This is the so-called Artistic Conscience, a quality worthy of emulation by a multitude of the vocalists of the present era. The modern term "voice production" was never mentioned in those far-off days; a *singing* quality in every voice was the criterion for which all strove as a first consideration.

If this was so at one time, why is it not equally the case today? The basic laws which govern all Art are immutable, regardless of the medium of expression. Voices are the same today as yesterday. If our young singers wish to build their careers upon their voices, the voices must be built first. Singers, clean your vocal houses and get ready for the greatest era of song the world has ever known!

JAMES FRANCIS GRIFFITH,
Director of Music,
Central Methodist Church,
Asheville, N. C.

How does the singing of today compare with that of yesterday? If certain purely technical defects are noticeable at times, are they compensated by gains in other phases of the art? The Editors will welcome comment from others who are interested in the present status of vocal art. Address Voice Forum Editor, Musical Courier, 119 W. 57th Street, New York 19, N. Y.

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HOLLYWOOD THRONGS BOWL

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

It was not altogether surprising that the Hollywood Bowl orchestra was not up to the standard of the Philharmonic Orchestra during its winter season. The movie studios tempted away some of the best men, several others were on vacation and the replacements were not so well versed in the repertory, nor accustomed to playing under a series of different conductors with sadly limited rehearsal time. The crowds, however, continued to enjoy the season and were not perturbed by the cool nights, which necessitated a coat on every occasion.

George Szell continued with the baton on Aug. 3, opening with William Grant Still's In Memoriam: The Colored Soldiers Who Died for Democracy, which offered some eloquent and imaginative pages, skillfully orchestrated. A reading of Beethoven's Fifth Symphony and Wagnerian excerpts completed the program.

A Night in Vienna on Aug. 5 was in the spirit of 19th-Century romanticism, with Robert Stolz conducting items of Johann Strauss, Lehar and Offenbach, as well as a witty and sparkling The Puppet Polka by Lessnen. Herta Glaz and Mario Berini sang solos.

Pianist Jesus Maria Sanroma displayed his virtuosity as soloist on Aug. 6 in the Strauss Burleske and the Rachmaninoff Second Concerto, while Szell gave Berlioz' Roman Carnival Overture, three Slavonic dances of Dvorak and the Schubert ballet music from Rosamunde.

Corelli's La Folia and the Beethoven Violin Concerto were the solo offerings of Joseph Szigeti on Aug. 8. Szell was equally conservative in program choice, with the Beethoven Egmont Overture and Rimsky-Korsakoff's Capriccio Espagnol.

The Schubert "Unfinished" Symphony on Aug. 13 suffered somewhat from bleating brass and a procession of planes overhead, and Debussy's well-known Faun spent an "afternoon" under Szell's baton. Soloist Vivian Della Chiesa sang Verdi, Rossini and Puccini items.

Another singer of radio and opera fame was James Melton, who gave arias of Mozart and Massenet and songs by Rachmaninoff, Hageman and Dix on Aug. 15. Szell contributed Mozart's Eine kleine Nachtmusik and popular numbers of Johann Strauss and Bizet.

Ballet Theatre's Series

The Ballet Theatre occupied the bulk of three weeks with Thursday, Friday and Saturday programs given with scenery ingeniously fitted under the shell. The dancing, as usual, was well done, but the ballets designed for theatre stages were rather lost in the huge Bowl, which really requires specially designed works in this medium.

Igor Stravinsky conducted his Petrouchka, Leonard Bernstein his Fancy Free, and other items of the Ballet Theatre's usual repertory were admirably interpreted by the well-trained troupe, headed by Alicia Markova, Nora Kaye, Nana Gollner, Anton Dolin, Hugh Laing, Paul Petroff, Antony Tudor, Jerome Robbins and Argentinita.

Pietro Cimini labored valiantly with the orchestra on Aug. 20, achieving his best work when the ensemble at least partially responded in two Grieg dances. Soloists were winners of a local radio contest and were both sopranos. Madaline Miller displayed promise, having a voice with a certain thrill in it, but Elizabeth Ann Bollinger had neither the voice nor the stage presence to appear in the Bowl.

Artur Rubinstein always captures popular fancy with his virtuoso delivery of the Tchaikovsky B flat minor Concerto, and did so again on Aug. 22. Sir Thomas Beecham led the same composer's Fifth Symphony. Two nights later he had somewhat better fortune with Elgar's Enigma Variations, Mozart's C major Symphony (K. 551) and Liszt's Tasso.

War Plant Workers Sing

One of the most interesting programs in the Bowl was that of Franz Waxman on Aug. 25. He had gathered and well rehearsed a large vocal ensemble collected from choral groups at several war plants, and used them effectively in excerpts from Knipper's Fourth Symphony and his own Symphonic Fantasy on the Bach chorale, A Mighty Fortress.

Particularly grateful was Earl Robinson's stirring musical legend, The Lonesome Train, with Raymond Massey (as Lincoln) and John Garfield in dramatic roles, and Alfred Drake as vocalist. Strauss' Death and Transfiguration, a popular Prokofieff March, Jerome Moross' Biguine and Morton Gould's American Salute completed a program of contemporary, living composers.

The orchestra responded notably well to Leonard Bernstein on Aug. 26 in the Mendelssohn "Italian" Symphony, though the brass section made the Ogre Kastchei a more fearsome character than Stravinsky was actually able to pen in his Firebird Suite. Piano Soloist Oscar Levant played the Gershwin Concerto and Rhapsody in Blue with the superficiality of the average cafe pianist.

By way of contrast, Amparo Iturbi gave a delightful reading of the Grieg Concerto on Aug. 27, with facile pianism and artistic interpretation. Beecham conducted, achieving no more than a mediocre performance though he urged the orchestra with voice as well as baton in Thomas, Smetana, Gounod and Johann Strauss works.

One of the largest Bowl crowds of the season turned out to hear Jascha Heifetz' impeccable tone and exquisite artistry on Aug. 29. The violinist gave a beautiful reading of the Chausson Poème and actually put flesh on the bare bones of the Vieuxtemps Fourth Concerto. Beecham conducted the Sibelius En Saga and items of Rossini and Chabrier.

Johann Strauss Operetta Appeals

A gay presentation of The Waltz King intrigued capacity audiences during its run at the Philharmonic Auditorium, beginning Aug. 7. In the book, Aubrey Stauffer, Boris Morros and Theodore Bachenheimer have caught the champagne sparkle so appropriate to the "Life, Loves and Music" of the carefree Johann Strauss. Bachenheimer's superb stage direction kept the bubbles rising at every moment and was replete with little humanizing touches, deftly recapturing the effervescence of the gone but not forgotten Vienna.

Richard Bonelli carried the title role convincingly, attractive Marjorie Cooke made a favorable impression with her work as Fritzi, Litzie Helm made a vivacious Vicki, and Charlotte Boerner sang Henrietta with charm and artistry. Hugo Strelitzer kept the music moving with plastic finesse.

Stokowski Conducts

No one has yet been able to match Leopold Stokowski in lush instrumentalism or fulsome emotionalism, and he demonstrated these characteristics again in a concert for the Musicians' Congress with an assembled orcrestra in the Philharmonic Auditorium Aug. 30.

The Tchaikovsky "Pathetique" Symphony was delivered with much *schmalz*, with short items of Gould, Villa-Lobos, Wood and Shostakovich to round out a program highlighted by Risë Stevens' lovely singing of Carmen arias. Actor Orson Welles explained the organization's avowed purposes.

Handel's oratorio Belshazzar was put on in the Bowl, Aug. 4, by the Los Angeles Oratorio Society, which sang admirably under the crisp leadership of Anthony Collins. Vocal honors were easily captured by Edwin Dunning as Cyrus, a part which gave scope for his fine baritone and clear enunciation. Marshall Sohl sang the title role with Madaline Miller as Nitocris.

The Hollywood Bowl season of Symphonies Under the Stars came to an end on Sept. 3, with composer Morton Gould conducting a program of his own works, including some popular transcriptions.

Hollywood Jottings

Vivian Della Chiesa, heard in the Hollywood Bowl recently, has returned to San Francisco for a concert and two appearances on radio programs. If her forthcoming season with the San Francisco Opera permits, Miss Della Chiesa will fulfill requests for concerts in Honolulu.

Harry Kaufman, pianist, will be seen in the picture Hollywood Canteen, playing accompaniments for Joseph Szigeti, violinist, and in pantomine with Jack Benny. Mr. Kaufman will tour with Szigeti next season. On Aug. 11 they were heard at Santa Barbara in Brahms and Franck sonatas; the following day at the Naval Hospital there, and on Aug. 20 at the Hollywood Canteen.

Leo Damiani, recently given a medical discharge from the Army, has founded a community orchestra in nearby Burbank.

Composer Eugene Zador is hard at work on a new Symphony, having just finished an Introduction and Fugue for string orchestra.

A FESTIVE GROUP IN LOS ANGELES

where Kurt Baum, left, Metropolitan Opera tenor, appeared with the National Grand Opera Company in Aida, Trovatore and Carmen. With the tenor, left to right, are Mrs. Baum, Erich Wolfgang Korngold, Mrs. Korngold, their son, Nina Crimi, and Isabelle Hutchings of the Southern California Opera Guild. Mr. Baum opens his season on Sept. 29 in Belleville, Ont., sings in October with the Chicago Opera and then tours to the Pacific Coast and back before rejoining the Metropolitan.

JOHAN FRANCO

composer and pianist, before the obelisk in Rosicrucian Park, San Jose, Calif., where he recently completed a three-week session at Rose Croix University, playing several times during the convention. Mr. Franco then left for Los Angeles. He returns to New York in September.

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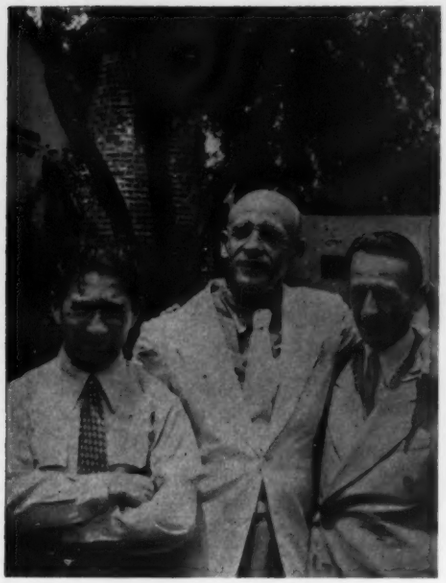

AT THE HOLLYWOOD BOWL.

Left to right, Henri Temianka, violinist, Dimitri Mitropoulos, and Alexander Tansman, who has written a Sonatine for violin and piano on which Temianka collaborated while holding a master class on the Coast. The violinist tours again next season.

BERKELEY FEATURES "POP" SERIES

Berkeley and Oakland continue musical interest and fine programs during the summer months. At Woodminster Bowl in Joaquin Miller Park there have been seven Sunday afternoon programs with an average attendance of over 1,000. These fine programs featuring the best resident artists are under the auspices of the Oakland Park Department for Public Enjoyment and have included light opera, symphony and solo artist performances. The season was scheduled to close Aug. 13 with the second Summer Symphony Orchestra Concert, Orley See, conductor.

At Mills College Hall for Chamber Music, the Budapest String Quartette, Josef Roismann and Edgar Ortenberg, violins; Boris Kroyt, viola and Mischa Schneider, violoncello, concluded their series of six concerts on Sunday afternoon, Aug. 6. A series of Wednesday evening concerts have also been offered at Mills College: Carlos Vasquez, Mexican pianist; Juanita Carter, soprano; E. Robert Schmitz, pianist, and Joseph James, baritone, appearing during July.

Berkeley's third annual season of gala pop concerts and ice ballets (July 15-Aug. 27), at Iceland are attracting large audiences. Members of the San Francisco Symphony under the direction of Fritz Berens, Viennese composer, are presenting the concerts. The Ballets on Ice are directed by William Christensen of the San Francisco Ballet, with Guy Owen and Ruby Asquith as stars.

The London String Quartet, John Pennington and Laurent Halleux, violins; William Primrose, viola; C. Warwick Evans, 'cello, have just completed a series of three concerts, July 13, 20, 27, at Wheeler Hall, University of California campus. These programs are made possible through the cooperation of the Elizabeth Sprague Coolidge Foundation and the Friends of Music of the University of California and are open to the public without charge. Lysbeth Evans was guest violoncellist on July 20 when the Schubert Quintet in C major, Op. 163, was given.

Mary Elizabeth Johnston, soprano, with Tanya Ury at the piano, gave Schubert's Winterreise at Wheeler Hall, July 5. Miss Ury gave a piano program at Wheeler, Aug. 2.

MRS. FRANCIS H. REDEWILL.

Temianka Pupils Heard

Camilla Wicks, violinist, was soloist recently with the Los Angeles Philharmonic. Shirley Corn is now playing for the armed forces in the Pacific, and Elyzabeth Waldo is touring Central and South America. These artists are students of Henri Temianka, violinist, who conducted summer master classes on the Pacific Coast, while continuing his concert activities.

(Photo by Aune Portrait Studio.)

WILLIAM F. GROSVENOR

Villa-Lobos to Lead Janssen Symphony

When the Janssen Symphony of Los Angeles gets into its fifth consecutive season this winter it will have among its features a concert conducted by Heitor Villa-Lobos, Brazil's foremost composer. Appearance of the famed South American is scheduled for Nov. 15 in Philharmonic Auditorium. Werner Janssen, founder-conductor of the orchestra, cabled an invitation to Villa-Lobos as a gesture of good will to our South American allies. Three years ago Janssen conducted in various sections of that country.

Janssen put aside his winter plans long enough this summer to write the musical score for the Hunt Stromberg production Guest in the House and will direct his own orchestra in recording the music for the film. He is not new to the screen for he won wide recognition when he did the scores for The General Dies at Dawn and Blockade. Through his Victor Red Seal recordings he has brought his orchestra to recognition throughout the nation.

Chavez to Be Guest With Los Angeles Philharmonic

LOS ANGELES.—The 26th season of the Philharmonic Orchestra of Los Angeles will open with a pair of concerts in Philharmonic Auditorium, Thursday evening and Friday afternoon, Nov. 16-17, according to an announcement by Alfred Wallenstein, musical director of the orchestra. There will be 12 pairs of subscription concerts, 4 special Thursday evening events and a series of out of town concerts including San Diego, Long Beach, Claremont, Van Nuys, Pasadena and Santa Barbara. There will also be programs for children and young people in Los Angeles and adjacent communities.

A feature will be the performance of new works by Jerome Moross, Miklos Rosza, Richard Hageman, Victor Young and Arnold Schönberg, composers now resident in the Los Angeles area. Several of these works will be conducted by the composers. Among the soloists engaged are Heifetz, Menuhin, Morini, Berkova, violinists; Rubinstein, Brailowsky, Schnabel, Pennario, Segall, pianists; Maynor, vocalist. The Mexican conductor Carlos Chavez will appear as guest with the Philharmonic, Jan. 11-12.

Mrs. Irish Reported Leaving Los Angeles Post

According to a report published in Los Angeles, Mrs. Leiland Atherton Irish has resigned her office as executive vice-president of the Southern California Symphony Association, and the management is now seeking a successor. This group manages the Los Angeles Philharmonic Orchestra and Hollywood Bowl summer concerts. Wilfrid Davis has been appointed assistant manager, succeeding John Edwards, who recently resigned.

Grosvenor Teaching in Portland, Ore.

A native of Vienna, Maestro William F. Grosvenor is now teaching voice in Portland, Ore. He comes of a musical family, his father and mother having been operatic singers. A brother Marco was the Intendant at the Vienna, Leipzig and Berlin opera houses, and another brother, Alessandro, was a noted baritone. His youngest sister was brought to this country by Oscar Hammerstein for the opening of the Manhattan Opera House. Later she toured and now is living in Hollywood. His brother Siegmund, a distinguished violinist, founded and conducted the New Rochelle Symphony.

Maestro Grosvenor studied with teachers in Vienna, Paris and Berlin and made his concert bow in Europe at the age when most children are in kindergarten. His Portland studio is a meeting place for noted artists who formerly were his students.

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DISCS: School Recital Held In Fischer Studios

Carl Fischer's Miracoustic Recording Studio was recently the setting for a student recital of a large New York music school. Although the Miracoustic Studio is frequently used for rehearsals, recordings, and transcriptions by outstanding personalities in the radio and concert fields, this was the first time an entire recital was given in the acoustically perfect studio.

The recital had all the aspects of a professional radio broadcast—perfect acoustics, careful timing between announcements and performances, enthusiastic applause by a receptive audience. A recording of the entire recital made by Carl Fischer's expert staff of technicians, will be kept in the music library of the school, for reference and comparison with later performances. In addition to the complete recorded performance, recordings of individual performances were made for presentation to each recitalist.

Recording a studio recital is one of the new and valuable services competently undertaken by the Carl Fischer Miracoustic Studio staff. Actually, the possibilities of utilizing the studio are unlimited, for it is the place where all rehearsals, transcriptions, auditions and performances may be recorded with the utmost fidelity.

News

Harry Kaufman, pianist, has recorded the Warsaw Concerto, by Richard Addinsell, for Decca. He played the work this summer in the Hollywood Bowl with Alfred Wallenstein conducting. . . . William Kapell, 21-year-old pianist, and Edmund Kurtz, Russian-born cellist, have signed contracts to record exclusively with RCA Victor, according to an announcement by J. W. Murray, the company's general manager.

Alexander Kipnis, Metropolitan Opera basso, asks for good five-cent music in juke boxes. Since juke boxes are a tremendously successful commercial enterprise, Mr. Kipnis suggests that the industry, through dispensing classical music in all locations where dancing is not the first consideration, could tap a new source of revenue. . . .

Joseph Szigeti, violinist, has recorded an album entitled Great Music for the Armed Forces Radio Service. The set consists of concert favorites with introductions to the numbers by Lionel Barrymore. The records will be flown and short-waved to our armed forces throughout the world.

Record Reviews

BACH: Double Concerto in D minor; played by Yehudi Menuhin and Georges Enesco, violinists; orchestra under the direction of Pierre Monteux. Victor set DM-932, two 12-inch discs, $2.50.

This is a re-issue of the single discs, numbered 7732 and 7733 in the Victor Catalogue, all dressed up in an attractively decorated album. The recording was made quite a few years ago in Europe, and, in spite of some dubbing, still shows its age on the mechanical side when compared with more recent recordings.

PARKER: Selections from her writings, read by Ilka Chase. Victor set M-971, two 12-inch discs, $2.50.

A good cross-section of Dorothy Parker's work, providing a great deal of contrast, is presented in a delightfully sophisticated manner by the personable Ilka Chase.

Single Discs

MOZART: Se Vuol Ballare (from The Marriage of Figaro), sung by Ezio Pinza, bass; Bei Männern welche Liebe Fühlen (from the Magic Flute) sung by Ezio Pinza, bass, and Elisabeth Rethberg, soprano. Accompanied by Victor Symphony Orchestra under direction of Bruno Riebold. Victor 10-inch disc No. 10-1104, 75¢.

This recording was obviously made some time ago when Pinza and Rethberg were appearing in joint recitals throughout the country. It is a faithful reproduction of their voices and is worthy of a place in one's collection.

OSCAR STRAUS: Song in My Heart (from Chocolate Soldier); ROMBERG: Once to Every Heart (from Blossom Time), sung by John Charles Thomas, baritone; accompanied by the Victor Concert Orchestra under the direction of Frank Tours. Victor 12-inch disc No. 11-8610, $1.

BACH: Partita No. 3 for unaccompanied violin (arranged for piano by Rachmaninoff); played by Rachmaninoff. Victor 12-inch disc No. 11-8607, $1.

FERNANDEZ: Batuque; MARY HOWE: Stars, played by the National Symphony Orchestra under the direction of Hans Kindler. Victor 12-inch disc No. 11-8608, $1.

CORELLI: Sonata in F for Organ and strings; played by E. Power Biggs, organist and the Arthur Fiedler Sinfonietta. Victor 10-inch disc No. 10-1105, 75¢.

JOHANN STRAUSS: Voices of Spring; von WEBER: Waltz arranged by Arcady Dubensky; played by the Indianapolis Symphony Orchestra under the direction of Fabien Sevitzky. Victor 12-inch disc No. 11-8609, $1.

Mildred Shagal Joins Morris Agency

James A. Davidson announces that Mildred Shagal, for the past eight years with the Metropolitan Musical Bureau, Inc., Division of Columbia Concerts, Inc., has joined the staff of the Concert Division, William Morris Agency, Inc., to handle artists' relations with particular reference to programs and presentations.

Among the artists and attractions under the management of the William Morris Agency are Jeanette MacDonald, Jose Iturbi, Salvatore Baccaloni; the production of Porgy and Bess; Sigmund Romberg, his orchestra and ensemble, and Monna Montes, premiere ballerina of the Metropolitan Opera.

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EUDICE SHAPIRO

Eudice Shapiro Soloist with NBC Symphony

Eudice Shapiro, young American violinist, was soloist with the NBC Symphony Orchestra on Aug. 20 in the Mozart A Major Concerto, Dr. Frank Black conducting.

Miss Shapiro, a native of Buffalo, N. Y., at an early age won scholarships at the Eastman School and the Curtis Institute, where she studied with Zimbalist. In 1937 she received the $1,000 award of the National Federation of Music Clubs, and made a nation-wide tour. Miss Shapiro has since appeared as soloist or concertmaster with orchestras under the direction of Stokowski, Reiner, Goossens, Klemperer, Barzin, and Janssen. Her most recent New York concert appearance was at Carnegie Hall on April 23 last. En route to New York for her NBC Symphony appearance, she was heard on Aug. 12 with the Chautauqua Symphony, playing the Sibelius Concerto.

Returning to her home in Los Angeles, Miss Shapiro resumes her position as concertmaster for the orchestras at the RKO and Paramount Studios in Hollywood, and will make plans for an extended cross-country tour.

Grace Moore's Stadium Concert Draws 22,500

Grace Moore's appearance at the Lewisohn Stadium on Aug. 10 was made before 22,500 persons, the largest audience of the season. The Moore vivacious personality, intimate communion with her hearers, and warm voice and intensive delivery, conquered completely, and it was long before she was allowed to finish her generous string of encores. A mob of adorers and autograph hunters then raced to the rear of the podium, but police reserves kept the enthusiasts off and helped Miss Moore reach her car backed almost to the door of her dressing room. Her numbers were chosen from songs and arias that had been requested by mail and phone, and consisted of arias from Herodiade, Louise, Bohème, Tosca, Madame Butterfly, Malotte's The Lord's Prayer, and Bizet's Ouvre ton Coeur. Everything was sung with opulence and variety of tone, feeling treatment of music and text, and that personal and compelling exuberance characteristic of the Moore performances, which have made her so enviable a favorite of the public. She is that rare combination, artist and entertainer. D. N.

St. Louis Municipal Opera Ends With Surplus

ST. LOUIS.—The 26th annual Municipal Opera season ended on Aug. 27 with the second largest season's attendance in the outdoor theater's history, totaling 832,429 for 88 nights. The past season was completed without a single performance being cancelled because of rain, but with a sizeable decline in out-of-town business, no doubt due to stringent transportation rules and gasoline rationing. Two performances were stopped by rainfall. It was expected that the season would end with a small surplus, which would be used for necessary improvements and repairs when conditions permitted. The management also pointed out that in costs of operations the past season was the most expensive to date.

The officials, in a statement, said: "The providing of high quality entertainment in wartime was not easy. However, the task of continuing in these critical days challenged the resourcefulness as well as the imagination of the Municipal Theatre Association. Next year—a year of Victory, as we all hope—Municipal Opera will endeavor to outdo itself."

AMF Artists Active

Following her appearance in Rachmaninoff's Second Piano Concerto with the Boston Esplanade Concerts, Arthur Fiedler conducting, Selma Kramer spent a vacation at Camp Tamiment in Pennsylvania. It was her eighth season with the Esplanade Concerts. Miss Kramer opens her season on Nov. 8 in Carnegie Hall, New York, and then tours.

Rachel Carlez, coloratura soprano, formerly of the Brussels Opera and more recently on the radio, reduced a 13-week Montreal engagement to two weeks in order to go to Mexico for engagements.

Lyn Stiebel, Negro soprano, is under consideration for the leading role in a new Broadway production, according to Ned Jaakobs, vice-president of AMF Artists Service, Inc.

Joseph Posner, baritone, is scheduled for a New York Town Hall recital on Feb. 24.

A VACATION PARTY AT THE HERBERT JANSSEN HOME

in Maine, included, left to right, Grace Divine, Mrs. Janssen, Karin Branzell, the Metropolitan Opera baritone, and Sally Leff, his coach and accompanist.

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ERIC ROSENBLITH ENTERTAINS SERVICE MEN

at the New York Stage Door Canteen. The violinist, now stationed at Camp Pickett, Va., recently broadcast for the Fifth War Loan Drive and appeared over WRVA, Richmond. (Photo by Henry Korones.)

"Sunset Concerts" Featured by Salt Lake Forces

SALT LAKE CITY, UTAH.—When the summer music season closed here with an appearance of the Russian baritone, Igor Gorin, with the Utah State Symphony Orchestra, Salt Lake City looked back on one of its most successful open-air music programs.

Featuring the schedule was a third "summer symphony" series in a set of three Sunset Concerts presented by the State Orchestra under direction of Hans Heniot. Mona Montes, premier danseuse of the Metropolitan Opera, appeared with the orchestra in the opening program on Independence Day.

The second event featured Cpl. Leonard Pennario, 20-year-old pianist, who played the Grieg Concerto and Gershwin's Rhapsody in Blue with the ensemble. All the concerts were performed in the beautiful setting provided by the University of Utah Stadium at the foot of Wasatch mountains.

Solon Alberti, widely known New York singing teacher, was brought to Salt Lake City for the first master-classes of this type ever held in the city. He was engaged for this series by the John Marlowe Studios, John Marlowe Neilson, director.

Presented in concerts at the University of Utah Stadium were the state's most famous music organization, the Salt Lake Tabernacle Choir, and John Charles Thomas, American baritone, in two separate events. Mr. Thomas appeared at a free concert in conjunction with the Fifth War Loan on a program that included the State Symphony Orchestra and the Kearns-Fort Douglas Band.

Special work has been performed for the War Department by the Tabernacle Choir in the form of background music for the documentary film The Battle of San Petre, a part of the Italian campaign. So successful was this work that the choir is now preparing music for two other army films.

C. B. H.

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Rolley, Kenneth
Rudley, Marian
Ruetschi, Charles
Singer, Johann
Staffardi, G.
Thompson, Henry
Turner, Ann
Voss, Adele

Interlochen Music Camp Presents Student Composers' Works

INTERLOCHEN, MICH. — Student composers, directors and dancers featured the opening program on Aug. 17 at the National Music Camp. The composers appeared on a broadcast over WKAR. Hildegard Lewis, director of dance, was in charge of the 200 dance students. Guy Fraser Harrison conducted the orchestra, with Jesse Darnell and Dean Murdock as soloists. The following night's broadcast presented members of the Choral Clinic, Marguerite Hood, director, and Morten Luvaas, guest conductor.

Percy Grainger and Marjorie MacKown were at the piano for the recital concluding the Vocal Music Education Conference. Maynard Klein conducted a chamber orchestra and choir. On Aug. 20, Clarence Sawhill was guest conductor of the band. The closing program that night featured the National High School Orchestra with Mr. Harrison again conducting.

Duluth Symphony Drive Goes Over Top

DULUTH, MINN.—Duluth went over the top in its maintenance fund campaign to raise $13,000 for the operation of the Duluth Symphony Orchestra during the season of 1944-45. An increased list of contributors and larger contributions marked the campaign, which was headed by Thomas J. Shefchick, prominent Duluthian.

The orchestra will open its twelfth season on Nov. 3. The season will include a series of six evening subscription concerts, two or more "pop" concerts, two childrens' concerts, and a Community Fund concert. Soloists for the coming season are Jose Echaniz and Frank Mannheimer, pianists; Ruth Posselt, violinist and Jan Peerce, tenor. Tauno Hannikainen will return for his third year as director. The sale of season tickets is well in advance of last year, and all indications point to a successful season. The orchestra closed the season last year with a surplus.

P. M. Critical Shifts

The New York afternoon newspaper, P.M. has made some changes in its music department, where Henry Simon served as the chief critic for some years. Owing to press of other work, he will hereafter write only a weekly article reviewing three or four events, while the regular musical activities will be taken care of daily by Robert Hague and Seymour Peck, former assistants to Simon.

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Books

YOUR CAREER IN MUSIC, by Harriett Johnson. E. P. Dutton & Co. $3.

Miss Johnson, youthful music critic of The New York Post, comes from Minnesota university circles and won a composition scholarship in the Juilliard Graduate School. Thrown in with aspiring musicians of her own age, she has watched the various phases of their careers, with all their problems and difficulties. She reviews and analyzes the situation of today, and asks pertinent questions and gives useful advice in the fields of teaching, composing, playing, singing, professional criticism, conducting, etc. There is a wealth of practical information in these pages, which are written in conversational style and not too technically. The introduction is by Olga Samaroff Stokowski.

TRADITIONAL HARMONY (Second Revised Edition) by Paul Hindemith. Associated Music Publishers, Inc., New York. $2.

The first edition of this book, issued last year, met with such success and proved such a boon to musicians and students that a second edition became imperative in record-breaking time for a harmony text. According to the author, the exercises remain the same except for the elimination of misprints and inaccuracies. There are some changes in the text — additions have been made, formulations clarified and some more-extended explanations inserted.

For Violin and Piano

ENCANTAMENTO, by Camargo Guarnieri. Associated Music Publishers, Inc., New York. $1.

Two pages of flowing, rather subtle, dance-like melody, with a particularly characteristic accompaniment in broken chords, *pp*. It is marked *sereno* and has considerable suggestion of an incantation, with its rich harmonic pattern and, at the close, dying cadences. There is a bit of double-stopping in consecutive fourths that adds to the Brazilian flavor. Suitable for moderately well-equipped players.

MALAGUENA, by Alfred d'Auberge. Carl Fischer, Inc., New York. 60¢.

A short work in popular style, based on a dance rhythm and spiced with various piquant effects, such as *col legno* triple-stopping, and *pizzicati*. A good piece for teaching and recital use by players of moderate technical proficiency.

For Cello and Piano

INTERMEZZO, by Debussy; edited by Gregor Piatigorsky. Elkan-Vogel Co., Inc., Philadelphia. $1.25.

Something of an event is this first publication of a work written originally for cello and piano by Debussy. Mr. Piatigorsky, who is in possession of the manuscript (where it was discovered is not made clear), has given us a lucid, well-marked version. The piece, an *andantino*, is designed with vigor and develops a decisive theme with much ingenuity. There is a good deal of passage-work, and the piece ends with an impish repeated use of the main motif that gives something of the effect of a pendulum running down.

Songs

GIT ON BOARD, a collection of folk songs arranged for mixed chorus by Beatrice Landeck, with vocal arrangements by Charity Bailey, Ernest Gold, Felix Guenther, J. Rosamond Johnson, and others. Edward B. Marks Music Corp., New York. $1.

A collection of 68 very interesting but simple songs dating from early ones of the Colonial period to the resistance groups of World War II, and including some rare material taken down from old residents in the Catskills near Camp Woodland, where this collection arose. Miss Landeck, music instructor at the Little Red School House, New York City, has included six sections, embracing Songs of Conviction, Early Days in America, Ballads, Work Songs, Songs of Negro Origin, and Rounds from many countries. There is an introduction by Norman Studer, principal of the school. Heartily recommended for the beauty and practicality, (four-part harmony) of the works for group singing.

CALLS; music by Walter Golde; words by Carl Sandburg. G. Schirmer, Inc., New York. 50¢.

An effective short encore piece, which has a high-powered finale, with several sustained tones. The poem is taken from Sandburg's Smoke and Steel, and is the somewhat primitive plaint of a lover, who likens the calls of the flamingo and spotted hawk to his own impatient voice, as he is waiting "for you." The piano accompaniment embroiders the effective tune with a cascade of airy notes at the end. Published for low and high voices, ranging respectively from low B flat to E flat, and from D to G.

SONG OF HEROES, by Jacob Weinberg. National Book Company, New York. 40¢.

"Dedicated to the gallant warriors of America," the title page of this number is illustrated with pictures of Gen. Eisenhower and Gen. MacArthur and others, while on the back cover there are documents exemplifying "Pillars of Human Civilization." Nahum Ben-Horim is the poet and the different verses pay tribute to the airplane pilot, sailor, soldier, WACs and WAVES, unknown soldier and finally "heroic America, generous America." In march tempo, the song can readily be used for assemblages, school and patriotic.

WHY CAN'T I? by Lily Strickland. Theodore Presser Co., Philadelphia. 60¢.

The American composer also provides the text for this charming and singable number, which will find a place on many programs as either an encore *morceau* or in a group.

THEY SPEAK TO ME OF LOVE, by Louise C. Fitch. Edward Schuberth & Co., Inc., New York. 50¢.

A ballad of effective qualities. The composer-author makes the music illustrate the stress of the words. The tessitura being about two octaves, the song needs a full range and colorful voice for best interpretation.

RE-ISSUES AND TRANSCRIPTIONS

For Piano

FANTASIESTÜCKE by Robert Schumann. Study-version prepared by Harold Bauer. G. Schirmer, Inc. 75¢.

MEPHISTO WALTZ by Liszt-Busoni. G. Schirmer, Inc. $1.50.

TOCCATA IN C MAJOR by Bach-Busoni. G. Schirmer, Inc. 60¢.

LAMENTS (THE MAIDEN AND THE NIGHTINGALE) from Goyescas, by Enrique Granados, arr. by Maxwell Eckstein. Carl Fischer. 50¢.

HOPAK by M. Moussorgsky, revised and edited by Maxwell Eckstein. Carl Fischer. 40¢.

POLKA from the ballet L'Age d'Or, by D. Shostakovitch. Edited by Henry Levine. Oliver Ditson Co., Theodore Pressor Co., distributors, Philadelphia. 40¢.

VICTOR HERBERT ALBUM OF SELECTED SONGS. Simplified arrangements. Edward Schuberth & Co., Inc. 50¢.

For Two Pianos

TOCCATA (from 5th Symphony for organ) by Charles-Marie Widor. Transcribed by Isador Philipp. G. Schirmer, Inc. $1 complete.

RONDO. CAPRICCIOSO by Mendelssohn. Transcribed by Perry W. Beach. G. Schirmer, Inc., $1. complete.

SCHERZO from Midsummer Night's Dream, by Mendelssohn. Transcribed by I. Philipp. G. Schirmer, Inc. $1.25.

THE STAR-SPANGLED BANNER by John Stafford Smith, arranged for two pianos by Harold Bauer. 45¢ each copy.

For Violin

MAZURKA DE CONCERT by Ovide Musin. Modern arr. by George Perlman. Carl Fischer. 65¢.

For Voice and Piano

CHANT and SONG OF SUMMER by Erno Balogh. English version by Edith Behrens. Associated Music Publishers, Inc. 75¢.

NIGHT AND DAY and BEGIN THE BEGUINE, by Cole Porter. (Issued also in various vocal and instrumental arrangements.) French text by Emelia Renaud. Harms, Inc. 50¢ each.

I'LL SEE YOU AGAIN by Noel Coward (also in various vocal and instrumental arrangements).

FORGIVE by Oscar Straus. English version by Stanislaus Stange. M. Witmark & Sons, New York. 50¢.

MARCH OF THE TOYS by Victor Herbert. Setting by Douglas MacLean and lyric by John Alan Haughton. M. Witmark & Sons. 60¢.

With the Publishers

J. Fischer and Bro. are rounding out their piano catalogue by adding materials of the lower grades. The firm has recently issued a series by established children's composers, including Lottie E. Coit, Ruth Bampton, Berenice Bentley, E. Cox Todd, Martha Beck, Elizabeth Gest, and A. Gretchaninoff. The collection of Six Haydn, Mozart and Beethoven Sonatinas, edited for beginners by Bernice Frost and published last June, has already proved a valuable contribution for the aspiring young pianist.

Recent military exploits in France of Lt. Gen. George S. Patton, Jr., have resulted in an avalanche of calls for his song, God of Battles, according to Robbins Music, its publishers. Gen Patton's poem first made its appearance in a leading magazine. Among the readers was Peter De Rose, American composer, who requested permission to give it a musical setting.

The Arma Corporation, manufacturers of fire control apparatus and gyro compass and navigation instruments for the U. S. Navy, has been awarded two distinguished service citations—for the Arma Band and Arma Glee Club—by the Music War Council of America. The Council is an organization formed at the request of the War Department by a group of music publishers, dealers and music trade associations for the purpose of mobilizing all forms of music for the national effort.

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BERNICE FROST SAYS . . .

Easy Modern Collections

Will you suggest some collections of modern piano music suitable for early grades? Do you think the second grade too early to give modern music to older beginners? F. V.

If chosen carefully, music in the modern idiom can be given to both the younger and older beginners. The following collections should meet your needs: Music for Children, by Prokofieff; Pour les Enfants, by Tansman (four books); Five Fingers, by Stravinsky; Six Miniatures, by Porter; Four Brevities, by Guenther; Meet Modern Music Series, Book I, by Abrams; Eleven Pieces Enfantines, by Casella; and Four Piano Pieces for Children, by Gretchaninoff. Review these carefully before using them.

Playing for Dancing Class

I have been asked to play during the coming season for a group of my pupils who do folk-dancing once a week. There is no dancing teacher, but an older pupil directs the class. The classes are held in a recreation room in one of the churches. Friends of mine tell me this will reflect badly on my position as a piano teacher, but since I receive no pay for the playing, I think it is a service I should offer. What is your opinion? F. D.

Your attitude is the correct one and your professional standing will in no way suffer from this "Community Service" you are extending. I think more piano teachers, especially those in smaller cities, should take more interest in their neighborhood activities. Remind your friends you are playing folk-dance music, which is good music; and even if you strayed into a swing tune occasionally, there would still be no harm done, since you are engaged in a recreational and not a professional activity.

Musical Form

With a young or adult beginner, how soon would you begin to teach musical form? Is it not confusing to the beginner if too much is presented at once? W. L.

If your teaching is well planned and your material has been carefully selected, the pupil should find no confusion in the first lessons. In presenting the lessons as a "whole" and not thinking separately of notation, rhythm, phrasing, etc., you will find that the form easily becomes part of this "whole".

Perhaps you are trying to explain too much instead of letting the pupil find out for himself through your questioning and guidance. Musical form in its first presentation is simply finding similar measures and phrases. Even the pre-school, pupil in the rote playing, enjoys this discovery.

Beethoven Sonatas

I have a list of the Beethoven Sonatas in their supposed order of difficulty. Opus 79 is placed after Opus 49, Nos. 1 and 2, but I find it much too difficult for my pupils who have just finished the two of Opus 49. Have I given these two before I should, or is the listing incorrect? G. F.

The listing might be correct in considering only the Beethoven Sonatas, but since the two of Opus 49 are more often regarded as Sonatinas, it would be well to follow them with some of the Sonatinas or easier Sonatas of Mozart and Haydn. If you prefer to continue with works of Beethoven, select one or two less difficult movements from his other Sonatas.

Modern Solos

Would you continue to give modern pieces to an advanced adult pupil, when he becomes annoyed and irritated with them and insists that he finds nothing in them that he likes Sr. M. B. C.

Since I do not know just what type of modern music you have given your pupil, I cannot give a very definite reply. The term "modern music" covers such a wide range of writing that it seems impossible that this pupil would not enjoy some of it. Avoid the ultra-modern and select pieces from the easier writings of Debussy, Robikov, Cyril Scott and such others. These compositions are not, in the strict sense of the word today, modern writings, and can be presented without applying this term.

Playing of Hymns

An adult has been concentrating on the playing of hymns and now wishes to study nothing but these. She is a very religious person and has gotten more pleasure from this work than from anything we have done. I feel that her progress is being limited though she plays this music well. Each lesson seems more or less a repetition of the previous one. What suggestions have you for bringing about a change or improvement in the lessons? L. S.

The playing of hymns is a fine accomplishment and, even though your pupil plays them well, I am sure she can play them still better. Work for a purer legato by playing without use of the pedal; improve the fingering, rhythm, phrasing, pedaling and tone. Analyze the harmonic structure, transpose into nearby keys and introduce the Bach Chorales as well as other piano solos in somewhat similar style, such as Norse Song by Schumann and Sailor's Song by Grieg.

Miss Frost replies through this column to queries concerning technical and other phases of piano teaching. Questions that occur in the daily activities of teachers who deal with the young are particularly welcomed by her. To receive a reply, these queries must have general interest to readers. They should be addressed to Bernice Frost's Piano Eductors' Forum, Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y.

Cadenzas? or Cadences!

Several weeks ago, a harried typographer inadvertently misspelled a foreign word, the result of which caused a near riot and almost precipitated a minor war on the American musical front. In the August issue of the MUSICAL COURIER, which announced the publication by the Edward B. Marks Music Corporation, for the first time in America, of the famous book by Mathilde Marchesi, THE CADENZAS, the word "cadenzas" appeared as "cadencas" in the advertising copy. We trust that the continued Allied victories will becalm the anxiety of the nervous typographer. Paris is again free and "cadenzas" shall remain as "cadenzas", free of any foreign interpolations.

JACQUES DE MENASCE, composer-pianist, and his wife. Mr. de Menasce's Sonatine No. 2 is to be issued by Mercury Music Corp. and his Five Fingerprints for piano by Elkan-Vogel. He is now at work on a Suite for piano.

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Books

SIX SONATINAS FOR PIANO. Edited by Bernice Frost. J. Fischer & Bro. 75¢.

A new volume which every teacher should own. The selections were made from works of Haydn, Mozart and Beethoven, Clarity and attention to detail enhance the value of the book as teaching material. The editor has written out ornaments where they occur, a practice which most teachers prefer to footnote illustration. Selections seem to have been made while keeping in mind the student's interest and enjoyment as well as his advancement in music education.

Piano Solos

ETUDE MELODIQUE, by Oscar Rasbach. G. Schirmer, Inc. 75¢.

Nine pages, in F major, grade four and up, in four-quarter rhythm. A piece which may be assigned now for mid-season recital. The Allegro Moderato is brilliant, conforming to a single pattern with left hand melodic part and right hand broken chord of three tones. The short melodious *lento e capriccio* is followed by a return to the original pattern, topped off with a stormy ending. For the young pianist, an enjoyable experience in study, just the right length for complete satisfaction without tiring.

MERRILY WE ROLL ALONG. Six variations on the theme by Mark Nevin. Schroeder and Gunther, Inc. 40¢.

Three pages, in G major, grade three, two-quarter rhythm. A fresh and original approach to the variations form. Bright and gay variations in the major key, slow and grave in the minor, weird impressions in modern idiom followed by a fast and furious coda in the major key. Each variation tells a story which any youngster will make up on hearing it. The piece shines in recital.

STORMY WEATHER, by Hoagy Carmichael. New simplified piano solo arranged by Ted Mossman. Mills Music Co. 35¢.

Certain popular songs retain their popularity over the years. The reason for this lasting quality is to be found in the wedding of melody and lyric, appealing to successive generations. This is one of a series of arrangements made easy and yet retaining the spirit of the originals. Included in the list are Margie, Serenade in the Night, Star Dust, For Me and My Gal, Ain't Misbehavin' and others.

MINUET IN G, by Victor Herbert. Edward Schuberth and Co. 40¢.

Two pages, in G major, grade 3. Using the form of the classical minuet, the composer has impressed his own light and graceful style. The new edition will be welcome to many teachers who have successfully used piano pieces by Victor Herbert, both original and arranged.

BROWNIE'S COURTSHIP, by Selden N. Heaps. Century Music Publishing Co. Three pages, in C major, grade 3A. Four-quarter rhythm. A lively piece in two contrasting parts describing Brownie's experiences in fanciful fashion. Counter melodies smoothly woven lend a musical significance not suggested in the title. An excellent study in expression for children or adults.

ADAGIO, First Movement of the "Moonlight" Sonata by Beethoven. Simplified arrangement by Maxwell Eckstein. Carl Fischer, Inc. 30¢.

A good arrangement for impatient pupils who arrive at the studio for the first lesson with an ambitious list of piano solos. This easy arrangement in D minor may be assigned to adults within the first year of lessons, while waiting until much later for the original.

MARCHE SOLENELLE, by Modeste P. Moussorgsky. Arranged by Frederick Block. Edward B. Marks Music Corp. 60¢.

Ten pages, in A flat major, grade five, in four-quarter and two-quarter time. A march, *non troppo allegro,* which creates an impression of dignified solemnity. The second section contains more variety in rhythm but has the same feeling of irresistible onward movement. A timely offering which will be familiar to many who have heard it in radio or in movie sequences.

RIDING THE RAPIDS, by Howard S. Savage. Volkwein Bros., Inc. 30¢.

Two pages, in C major, grade 3, four-quarter rhythm. A study in sustained melody tones to be played by the fourth and fifth fingers and in the playing of two melodies one against the other. Long phrase lines are relieved by two-note slurs and staccati in the second section. A quiet piece in which interest is held by simple, flowing melody.

For 2 Pianos, 4 Hands

IN A MONASTERY GARDEN, by Albert W. Ketelby, transcribed for two pianos, four hands by Gregory Stone. Harms, Inc. Both parts $2.00.

An example of a number which is improved by ensemble arrangement. In the chant of the monks, *religioso e sostenuto,* an orchestral effect is achieved. Those who have enjoyed the piece will be delighted with the new arrangement.

SCHERZO from the String Quartet in C Major, by Cherubini. Arranged by Ralph Berkowitz. Elkan-Vogel Co. Complete with both parts, $1.00.

The second String Quartet is one of Cherubini's best known compositions, found in all lists of his works. This two-piano arrangement of the scherzo will lighten many programs. In many ensemble pieces the melodic parts with long phrase line have been selected. The crisp, clean, non-legato effect of the scherzo proves to be an excellent choice for this medium.

SUMMER CLASS OF DR. KAROL LISZNIEWSKI

in piano at Cincinnati Conservatory of Music. Left to right, front row: Roman Nagorka, Frances Legge, Elsie Artz, Virginia Ames, Virginia Johnston, Christine Carr, Dr. Liszniewski, Edna McManis, Dorothy Penrod, Alice Frieder, Amelia Moody, Boggs Ryan. Second row: Anna Cox, Mildred Miller, Lois McKelfresh, Catherine Noonan, Ruth Hobbs, Harriet Ilse, Ruth Mider, Sally Stout, Frieda Cornelius, Maria Waldron, Claude Snyder and Nancy Franks. Other members not present when the picture was taken were: Chlora May Connolly and Shirley Finlayson.

Omaha Morning Musical Series

OMAHA, NEBR.—The Morning Musicale will give its customary course of concerts at the Joslyn Memorial this season, opening with a concert arrangement of Bizet's Carmen, Oct. 20. Gean Greenwell and Pauline Pierce will have the leading roles. The rest of the series include: William Masselos, pianist, Jan. 15; Yura Osmolovsky, violinist, Feb. 24; Gordon Dilworth, baritone, March 15; and Omaha's First Piano Quartet, April 2. Mrs. Howard Kennedy, director of the Morning Musicale, will introduce the series with a complimentary presentation to season ticket holders of a piano recital by Margaret Shotwell, Omaha pianist, Dec. 18.

H. M. R.

$1,000 Opera Prize Offered

CLEVELAND.—A prize of $1,000 for an outstanding male or female opera singer between the ages of 18 and 28 to be chosen in auditions, in connection with the Philadelphia La Scala Opera series here, has been offered by Florindo Luccioni, local music patron and restaurateur. Applicants must have at least three years of voice training and offer a recommendation from a teacher, music club, critic or school official, may come from Ohio, Western Pennsylvania or Eastern Michigan. Preliminary auditions will be judged by Beryl Rubinstein, F. Karl Grossman and Walter Blodgett. Applicants must write before Sept. 15 for blanks to Luccioni's 4213 Euclid Avenue, Cleveland. The finals take place in the opera week, Oct. 4 to 8 and judges include the donor, Herbert Elwell, Elmore Bacon and Milton Widder, Cleveland music critics.

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SCENE AT NORFOLK MUSIC SCHOOL.
Bruce Simonds, dean, is in the foreground.

Norfolk School Session Ends With Concert

NORFOLK, CONN. — A program of chamber music, vocal solos and orchestral works, presented by students, concluded the fourth season of the Norfolk Music School of Yale University for the summer. Bruce Simonds, dean of the Yale University School of Music, again was director. The faculty was drawn largely from members of the university staff. Dr. Simonds announced that attendance again this year exceeded the maximum number the school had planned to admit. Fifteen states and the Republic of China were represented.

Hugo Kortschak conducted the student orchestra; Marshall Bartholomew the chorus; Virginia French Mackie held a class in musicianship, and Karl Zeise was in charge of chamber music in the absence of Emmerman Stoeber. Other instructors included H. Frank Bozyan, Arthur Hague, Elizabeth Chase, Leonard Stevens, and Sydney Thompson. In addition to the student program, the following artists were heard in weekly concerts; the Tanglewood String Quartet, with Dr. Simonds, pianist; Gordon String Quartet; Mr. Zeise and Dr. Simonds, in sonatas; the English Duo of Viola Morris, soprano, and Victoria Anderson, contralto; and Emeline Ranaudo, pianist.

Peabody Starts 77th Season

BALTIMORE, MD.—The Peabody Conservatory of Music opens its 77th year on Sept. 28. Reginald Stewart, director, announced entrance examinations in the advanced department will be given daily after Sept. 14 by appointment. Competitive examinations for the 25 free 3-year scholarships will be held before departmental faculties from Sept. 20 to 26. Three additional scholarships, for baritone, bass, and tenor, will be offered for the Opera Class for one year each. Examinations for the yearly scholarships will be held on Sept. 20.

Students seeking advanced standing will have their tests on Sept. 25 and 26 and a placement test in elementary theory for all new regular students will be given on Sept. 27.

The Conservatory offers an artist diploma for concert ability or well-marked creative talent on completion of its various courses. Also offered are a Bachelor of Music degree and a teacher's certificate.

In the preparatory department, Gustav Klemm, superintendent, pupils are accepted in all subjects offered at any stage of training and classified according to their advancement. On completion of courses, they are admitted to the regular conservatory work.

Manhattan School Adds Courses

The Manhattan School of Music this year offers courses leading to the degree of Bachelor of Music. Janet D. Schenck, director, announces that courses in English, psychology, European History, history of music and foreign languages have been added to the regular curriculum.

Mrs. Schenck heads the piano department and teaches the piano normal course. Harold Bauer is artist-advisor to the school and teaches privately and in classes. Hugo Kortschak is head of the string department and teaches conducting and violin pedagogy as well. Diran Alexanian, of the cello department, offers a course in pedagogy for cellists; Friedrich Schorr heads the voice department and Hugh Ross conducts the chorus. George A. Wedge is advisor of the theory department and the instructors are Vittorio Giannini and Dr. Howard Murphy. First desk men of the New York Philharmonic-Symphony teach wind instruments. The school has three orchestras, a chorus and many ensemble groups.

Baldwin-Wallace Adds Teachers

BEREA, OHIO.—Baldwin-Wallace Conservatory of Music reopened on Sept. 4. New teachers this year are: Esther Pierce, teacher of cello, theory, and piano, and Charlotte Reinke, assistant teacher of voice. The latter takes the place of Emily Stretch, forced by illness to take a year's leave of absence. Dr. Delbert Beswick returns after a year's leave of absence, during which he gained his Doctor's degree at the University of North Carolina.

Through the efforts of the Director, Dr. Albert Riemenschneider, a long list of definitive editions has been added to the library. These include works of Handel, Palestrina, Schütz, Mendelssohn, Purcell, Schubert, Berlioz, and Liszt.

The Conservatory resumes its Sunday afternoon concerts on Oct. 8 when George Poinar, violinist, and Blair Cosman, pianist, gave a recital. Esther Pierce on Oct. 15 presents numbers for the cello with Dr. Delbert Beswick of the piano faculty. Carl Schluer, head of the piano department, will be heard Nov. 5, and Leonard Treash, head of the voice department, on Nov. 19.

The fifth Mid-Year Festival will take place on Dec. 15, 16 and 17. This year's programs will be devoted entirely to French music. Lillian Baldwin, head of the Music Appreciation Department, Cleveland public schools, again is commentator. The thirteenth annual Bach Festival will be held April 20, 21 and 22.

Philadelphia Conservatory Opens

PHILADELPHIA.—Both the main school and the branches at Ardmore and Newton, Pa., of the Philadelphia Conservatory of Music reopened for the school's 68th season on Sept. 18. Maria Ezerman Drake again is managing director.

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STUDIO NOTES

Werrenrath Reopens Studios

Reinald Werrenrath reopens his studios in New York, Washington, and Albany during the week of Sept. 25. Dr. Werrenrath also resumes rehearsals of both the Mendelssohn Club of Albany and the National Press Club, Washington, D. C., of which he is conductor.

During the first part of the summer, he conducted vocal classes for students of his three studios. He also sang recitals in Albany, Plattsburg, Saratoga Springs, and Westport, N. Y., and at Ecole Champlain, Ferrisburg, Vt. At the third anniversary of the Church of the Good Thief at Clinton Prison, Dannemora, N. Y., Dr. Werrenrath was soloist with the prison choir for the third successive year. Bishop McIntaggart presided and Father Hyland, chaplain, was celebrant at the mass.

Francis Rogers' Pupils Win Naumburg Awards

Two of Francis Rogers' pupils recently won the award by the Naumburg Musical Foundation of a debut song recital in Town Hall, New York City, during the coming season. One of the winners, Jean Carlton, lyric soprano of Des Moines, Iowa, will make her debut on Jan. 31. The other winner, Carol Brice, contralto, of Sedalia, N. C., will make hers on March 31.

Miss Carlton was a member of this summer opera company at Chautauqua, N. Y., where she sang the roles of Patience, Nedda and the Servant Maid in Menotti's The Old Maid and the Thief. She finished the summer season as soloist at Lake Mohonk. Another pupil, Adolph Anderson, sang several leading baritone roles at Chautauqua. Also in the Chautauqua company were two former pupils, Roland Partridge, tenor, and Gean Greenwell, bass.

Miss Brice sang a comprehensive program of songs to a capacity house in Pittsfield, Mass., July 26; two days later she sang in Westport, Conn., and on July 30 a full recital program in the Isabella Gardner Museum in Boston. Floyd Worthington sang leading baritone roles last season with the Philadelphia Opera Company. In June he was with the Victor Herbert Opera Company in Dallas, Texas; in July and August with the opera company at Interlochen, Mich.

Mr. Rogers will resume his private teaching on Sept. 21; his duties with the Juilliard Graduate School of Music (his twenty-first year) will begin on Sept. 25.

Erb Conducts NYU Orchestra

At the annual summer concert of the music education department of New York University, Dr. John Warren Erb conducted the orchestra in a Haydn symphony, two excerpts from Delius' Hassan and a group of Roumanian folk dances by Bartok. The small ensemble played with good tone and proved responsive to Dr. Erb's skilfull direction. Carl Frank was soloist in the Delius.

Prof. Luther W. Goodhart, with Diana A. Kurkhill as accompanist, led the chorus in Ippolitanov-Ivanov, Christy, Burkhart, Marx, and William Schuman numbers and the women's chorus in works of John Alden Carpenter, Crist and Cain with effective results.

The concert was a demonstration of the music department's work in the summer session.

Winkler Becomes Citizen

Herbert Winkler, accompanist, has become an American citizen. Mr. Winkler recently appeared at the Hyde Park Canteen, winning the approval of Eleanor Roosevelt and being invited to visit the Roosevelt home there. Mr. Winkler later paid a second visit to the Canteen as accompanist for Carlo Corelli.

GRETA M. SCHOENWALD

has completed programs for two students' recitals this season. Last year programs of Viennese songs, waltzes and Schubert Lieder, French and Slavonic music, and one of songs and arias were given. Cyrilla Dorn, mezzo-soprano, appearing in Stars Over Hollywood, and Charles Garek, baritone, in the cast of Winged Victory, are Schoenwald artists.

La Forge-Berumen Recital

Genevieve Taliaferro, contralto, and Pruth McFarlin, tenor, gave the sixth concert in the series at the La Forge-Berúmen Summer School. Miss Taliaferro made excellent use of her good-sized voice in an aria by Marcello and songs of Franz, Rachmaninoff and Carnevali and was ably supported by the masterly accompaniments of Frank La Forge. Mr. McFarlin, with Hazel McFarlin at the piano, presented expressively and with taste, arias from Elixir of Love and Manon and numbers of Handel, Franz and a group of Spirituals, feelingly sung. Ernesto Berúmen played with impeccable technic and interpretative skill a group of Spanish piano numbers including Granados' Andaluza, Albeniz' Malaguena and a Mexican folksong, The Swallow, in an arrangement by Mr. La Forge. The appreciative audience demanded and received encorces.

N. N.

Rosalie Miller to Reopen Studio

Following a vacation at Saratoga Springs this month, Rosalie Miller reopens her New York studios on Oct. 2. Miss Miller continued her teaching during the summer.

Regina Resnik, Metropolitan Opera soprano, appeared in the recent National Opera season in Mexico City. Frederick Koehler, tenor, was heard at West End Presbyterian Church during July. Susan Apley, mezzo-soprano, has been engaged for the touring company of Carmen, presented by Columbia Concerts. Harriet Hall, soprano, is fulfilling engagements at the Hotel Fairfax. These artists are from Miss Miller's studios.

Gontzoff Artist in Recital

REDLANDS, CALIF. — Beatrice Hagen, soprano, artist-student of Feodor Gontzoff, presented an unusual costume recital at a recent concert of the Redlands Community Music Association in the Bowl. Her program comprised 18th century songs in English, French and Italian and Czech and Russian gypsy airs, concluding with American and Spanish numbers and light opera favorites. Stefa Delys, danseuse, offered alternate ballet dances and character sketches. Miss Hagen recently was soloist with the Houston Symphony.

B. D.

EDGAR SCHOFIELD,

following two years of teaching in California, has returned to reopen studios in New York. He will, however, continue to hold master classes on the Pacific coast every summer. Mr. Schofield formerly was president of the New York Singing Teachers Association.

Ethel Glenn Hier Pupils Present Piano Recital

MORRIS, CONN. — Pupils of Ethel Glenn Hier gave an interesting piano recital in the James Morris Community Hall. Solo and two-piano numbers made up the first two parts of the program, the third being devoted to Miss Hier's playlet portraying the boyhood and youth of Edward MacDowell. Four scenes were given. In addition to playing the music, the students also took various character roles.

Von Meyerinck Voice Methods Stress Principles of Articulation

Mme. Anna von Meyerinck, vocal teacher and Fellow of the Society of Science, Letters and Art of London, bases her vocal methods upon principles of teaching articulation to deaf-mutes, which she studied in one of the largest institutes devoted to this work in Mitau, in a Baltic Province. This method, says Mme. von Meyerinck, gives a scientifically correct control of throat and tongue-muscles, the ear having no part in it. These principles are explained in her book, Newest Discoveries About the Human Voice.

As leader of her own chorus and soloists, Mme. von Meyerinck directed such works as Schumann's Paradise and the Peri and his Pigrimage of the Rose in the Greek Theater, Berkeley, Calif., under the auspices of the University.

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